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THE TEACHER OF OIL PAINTING and TAPESTRY

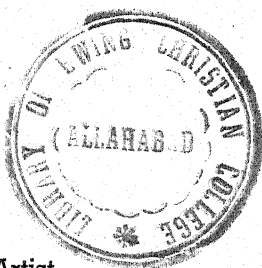
By D. M. CAMPANA

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By

D. M. CAMPANA, Artist
CHICAGO, U. S. A.



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FULL OF USEFUL INFORMATION
Both for the Student and the Artist

Chapter I.

PREFACE

THIS book is full of useful suggestions; it will save you time; it will explain many points that take a long time to learn; but you must work. Practical, steady work, first adequate to your primary knowledge, progressing, continuous. That is your best book. Then comes the book of instructions. Begin and follow up your work step by step. Do not feel overconfident, as it generally ends bad. In speaking of books of instruction, do not forget that you are your own first book, be it in Art, in Sciences, in Music, or any other branch of work. Books show you the way, but you must do the work. Books help you in acquiring knowledge, much as the hammer helps in driving a nail, but you must do the hammering.

This book is written for instructive purpose, for the student, for the person interested in art and interested to know how to learn it. Artists require no books but even artists often need being refreshed in some stages of their work.

I therefore have given here much elementary work for the students, and toward the end of the book I have written on matters that interest also the advanced worker. There is no end to the learning and in these later pages the artists may find useful pointers and good suggestions pertaining to mechanical part of his work.

If you wish to learn, begin in an easy manner, the same as children begin from the first grade reader, and in this way you will not become discouraged over your unsuccessful attempts. At first, copy a simple object—a tree, a flower, fruit, etc.—and do not have the presumption that because your will is strong and you are determined to do things, you have ability to do so. Remember also that any subject can hardly be too simple or have too little materials, as there is in everything enough matter for good compositions. It is better, as I mentioned before, to measure your own ability and start from the bottom, rising gradually to subjects more and more difficult. Do not consider any subject too common for your efforts. All intricacies and perplexity in your work are hindrances to progress. Consequently, it is prudent to use the efforts which obviate such difficulties. What you see and learn from copying your first easy

paintings will be a great help in your future work.

The efficiency of an artist depends largely on his vivid recollections of form and effects gained during his study. You have been taught in school that the shape of a certain state is square and that the shape of another state is oblong, etc., and you can now reproduce those shapes from memory and without any effort. The same can be said of an education in art. You will be able to draw those flowers, fruits, trees or figures with which you are familiar with a competent knowledge of form, and, the more the variety of your studies, the more general will be your ability as an artist. The result will be that the experience gained in your primary studies will help you in understanding your present work, and you gradually will arrive at a better knowledge and feeling of art.

If you are a beginner and have no opportunity to frequent a school or receive good lessons, this little book will give you good directions for preliminary study and you will no doubt derive enough benefit for the few cents spent on the purchase. Consider that a term of lessons at an art school may cost you hundreds of dollars and the benefit you receive may not be much more than the knowledge you acquire from this book. The general hints, recipes and information I have given here were learned by long experience and study.

D. M. CAMPANA.

Chapter II.

OIL PAINTING

OIL PAINTING differs from water color painting in the fact that while water colors are transparent and stain only, oil colors are opaque or body colors and cover all other colors or designs underneath. In oil painting, you are able to apply a dark color over a light one as well as a light color over a dark one. You can intermix and blend all colors without difficulty and with good success.

If the features in the portrait you are painting are not correct, the eyes too high for instance, you can cover up the defect and paint those eyes a trifle lower. If the sky in your landscape is too dark, you may apply a lighter tone over the first one, etc. Such changes could not be done with water colors unless you mixed white with

them, and even with white the changes would not produce a good transparent result.

With oil colors, every thing is possible, as their opaque nature will cover all former tints. White is the general color used to lighten tones, though of course, any light shade can be utilized. If you have for instance, a blue sky to paint, take a good blue, say for instance, Cobalt Blue and add as much White as necessary to attain the shade desired. If you wish to paint a pink rose, take a Carmine or Lake, and add White until you have a good color that is satisfactory to your present purpose. In other words, a dark color mixed with a light one will make a medium shade. The addition of oil or turpentine will not make the color lighter, though it will eventually make the color thinner.

Colors for oil painting are generally bought in collapsible tubes, that is, tubes made of thin lead and well closed. The colors are taken out at the opening by pressing the tube with your fingers, and such tubes must be kept closed so as to preserve the freshness of the color within. If you keep the tube open the color will take on a skin, will partly dry, and clog the opening of the tube.

Oil colors applied over canvas will dry within five to ten days, according to the weather and to the thinness of the coating, and can be dried in a day or two if a trifle of seccatif or drier is mixed with them while you paint. A little turpentine as a thinner will help in drying also, while by using boiled linseed oil as a thinner, the colors will keep open ten days or more.

We mention a thinner, and in order to make the matter more easily understood by students, will add that colors taken direct from the tubes are thick and oftentimes too thick to work well on the canvas. A thin medium is therefore used and kept on the palette in a small receptacle.

While painting, the brush is often moistened in this receptacle and the mixture mixed in with the colors. A good many artists have individual ideas as to the kind of thinning mediums to be used, as, for instance, specially refined boiled linseed oil, poppy oil, nut oil, turpentine or essence of Petroleum.

One which gives good satisfaction is even parts of refined boiled linseed oil and turpentine mixed together.

This medium works smoothly, dries in a short time, and does not give the picture such a strong gloss as the pure oil will give. If a quicker dryer is desired, add a drop or two of a good seccatif or dryer, which you will find mentioned in the chapter on different articles and materials used in oil painting. Having the colors squeezed out in small heaps all around the palette, the yellows with the yellows, the reds with the reds, blues with the blues, all in a row near the edge of the palette, and having your thinning medium in its receptacle well fastened to the wooden palette, you can now begin to paint.

Chapter III.

TECHNIC

IT IS established that the old masters of four or five centuries ago were compelled to make their own colors and canvases, as in those days there was not much commerce in such materials and students or apprentices in art received their instruction from their teacher not only in drawing and painting, but also in the making of the necessary articles used for such paintings.

It is also noted that those old masters used only good materials which were the very best, and they allowed the proper time for the making of their necessities. Modern manufacturers have adopted new minerals, oil, etc., which are still in the experimental stage, while other dealers use substitutes or cheaper grades of material and try in every way to do the things in a less expensive form. The better quality of materials used by the old masters, where everything was timed, hand-made, and properly manufactured may account for the everlasting freshness of their old paintings.

Most of the old colors were made from natural earths—Terra Rossa, Terra Verte, Raw and Burnt Sienna, Raw and Burnt Umber, etc.—found in different locations, and also from several vegetable preparations which time could not alter. Modern chemistry has found new methods in things, no doubt much cheaper, but nobody dares say as yet that the materials are an improvement on those used by the old artists or even as good.

In looking over old masters, we find, for instance, that the technic of Titian, Rembrandt and Raphael was so particularly good as to produce pictures which though

five hundred years old or more, are still now in a beautiful state of freshness and will be finely preserved for a good many centuries to come. On the other hand, paintings of contemporary masters have cracked and changed to a muddy and dark tone within only twenty-five years from the time of their production. We would mention, for instance, paintings by Monchasky, by Sargent, by Bouguereau, etc., all strong representative artists of the present time, of whom the writer has seen paintings already badly altered and cracked. The ability to produce works that will be always fresh, always alike and perfect is called good technic. The word technic in art also includes the way of applying the colors, a way that may be free from mechanical appearance, that may show control of color and brush without tinkering or uncertainty.

Many artists' method of producing valuable work is by working with an abundance of color in the brush and applying such color freely, while other artists proceed with well diluted and thin colors.

The different methods and the material used for the paintings are all included in the general meaning of the word technic. A good many artists consider the canvases sold by manufacturers to be the cause of the cracking and altering of the colors. They say that the material used to make those canvases is of a cheap quality, and therefore prepare their own canvases.

Too much stretching of the canvas will draw the threads apart and spoil the canvas.

There are also artists that prepare a few of their principal colors, their own oils and varnishes. They do their utmost to have their materials perfect so as to obtain durability, freshness unaltered—in short, perfect technic.

All of these topics should be of particular interest to students in oil painting. They are useful to them in their own work and may help them also in the judging of paintings in general.

In going through an art gallery of paintings, it will not be unusual to hear connoisseurs say: "This artist has a wonderful technic," as, for instance, was the case in Boeklin's painting. This artist was very poor and was compelled to prepare most of the materials for his paintings. No doubt his knowledge in this direction helped

him to produce such beautiful color effects. You may also hear of another artist having a poor technic. These expressions are nothing but the appreciation of good schooling in the handling of effects with mastering precision and with freshness of color and brush.

Some of the modern artists have adopted a method of painting with a brush stroke, with thick touches, heaping one color over the other, making a rather rough surface over the canvas. There is no doubt that a good picture can be attained with this or any special method or style, but such thick masses of colors are not conducive to perfect technic nor to a long life of their pictures. To work broadly is as correct as to work in a very finished style, but broadness should not mean roughness and it will be preferable for students to attempt at first the more finished style, as the other can be easily mastered later on.

The writer himself, desiring to paint a picture and finding at hand an old piece of canvas used before for sketching (having already considerable thickness of color), covered up those sketches with an even, coating of zinc white oil colors, allowed it to dry very well and painted over it a portrait of a member of his family. It was a very successful picture, good in color and drawing and a much appreciated work. The colors under the painting seemed to give depth of tone to the present picture and the technic was considered very good. However, about fifteen years later a little white cross appeared over one of the eyes and looking more closely a number of small cracks in a form of crosses or stars were discovered coming out all through the canvas and in a few months the picture was all cracked and beyond repair. It took fifteen years for the color to dry and shrink completely, causing the trouble which was the result of too great thickness of colors.

The application of a color on the canvas, covered by other applications of a different color with slower capacity of drying will be one reason for the damage.

While the first application may be in Yellow, etc., and the succeeding ones in Blue or Red, etc., the first colors may dry slower than the second one and cause the cracking.

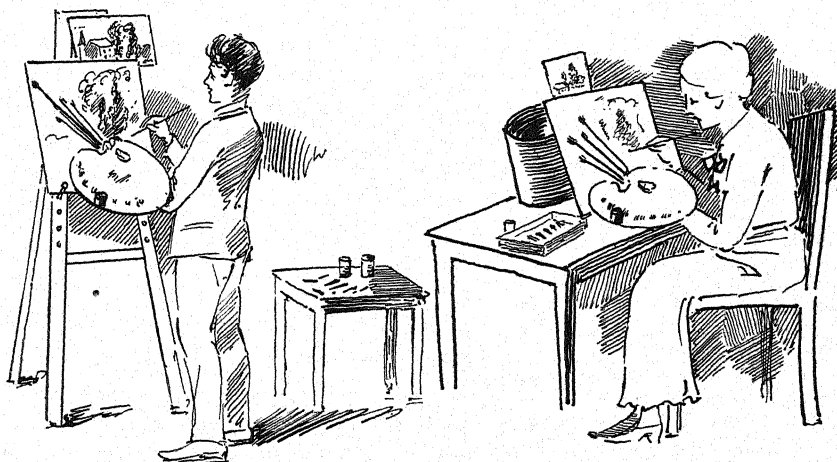
Varied colors require varied lengths of time to dry and it is always safe to give plenty of time. The varnish may

also be too sensitive to the humidity of the air and expand or shrink according to the atmosphere, causing the crackings. The medium used in painting may not be correctly boiled and may absorb humidity. These reasons will explain to the student how particular the work is in itself and how much care it requires to bring your picture to good success. I always advise to use a moderate amount of color over the canvas so as to facilitate any correction you may wish to do at a later time.

Chapter IV. PAINTING

CHILDREN perceive colors more quickly than grown persons. They also show more interest in strong and bright shades, such as yellow, red and blue. At a later age they will more easily differentiate between strong and harmonious coloring in proportion to their education and feeling. This attraction of color explains perhaps the strong desire shown by students to begin handling colors even before they have a knowledge of drawing.

In looking at nature, color undoubtedly produces the strongest impression. Let us not lose sight of the fact that form is the main thing and though form is more



Some paint standing, others paint sitting down. There is no rule.
The main thing is to follow the rule as to light.

closely associated with beauty than color, yet color has a greater emotional power than form.

Students should not begin to apply colors unless they have a good drawing of the subject, lightly but correctly made on the canvas. The drawing can be done with soft lead pencil or charcoal, the former being preferred, as the charcoal often interferes with the cleanliness of the colors.

We presume this picture is to be on canvas, which should be well applied on a stretcher or well pinned on a flat wooden board. Place such a stretcher on a fairly solid easel and have the top part of the picture slightly leaning backward, as in this position the canvas will receive a more direct and proper light.

If you paint while standing, have the canvas raised to a height that may be proper to the size of your person, so as to avoid exertion, and if you paint seated, place the canvas lower accordingly. Returning to the drawing of the subject to be painted, we would advise students to do their drawing on paper and transfer it afterwards on the canvas by means of impression paper or graphite paper, or even by rubbing some soft crayon behind the drawing and tracing over the design afterwards with any sharp point. (See Chapter VI.)

Of course there are students who are able to draw directly on the canvas, but students unable to do so may follow the suggestion given, as the first line left by the traced impression is very delicate and still sufficient to guide your color application.

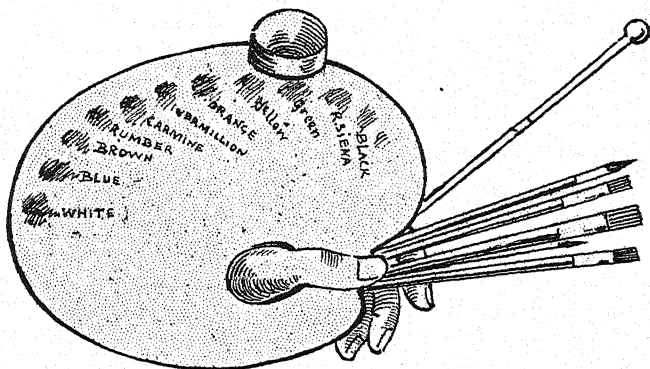
If you copy from nature, as, for instance, a portrait or a still life subject, such as fruit, flowers, or any group, and are painting in the studio, see that the light comes from one side only, be it from window, door or skylight, as two or more conflicting lights coming from different directions will make it more difficult for you to understand the light and shadows.

If you are painting out of doors, this special light cannot be controlled. However, in both cases the student should remember that the sun is moving around and that the light changes accordingly. An out-of-door artist cannot work more than two hours in succession on a special effect, as after such a time the light has changed. He must return at the same time for several days in order to find the same light or atmosphere and gradually finish his can-

vas. Sunrise and sundown effects, of course, are more changeable, and artists make only a number of sketches so as to familiarize themselves with color and suggestion of form to refer to when they make up and finish their important pictures. Light does not change very much indoors, and, unless the sunlight enters the room, the student has a fairly uniform, even light for six hours or more. If possible, paint near a north window and have no strong reflections from other houses. As stated above, these advices are very essential in painting from nature, but not so necessary if you copy from another picture which is flat and needs no special light. Having your canvas placed and your proper light, you will now come to the coloring.

Have your wooden palette well balanced on your thumb. Take the colors which you deem most necessary for the picture you wish to accomplish.

In another chapter of this book I have given a number of color combinations for the painting of special subjects, but it would be impossible to guess at this moment what students intend to reproduce in colors and, of course, they must use their own judgment and learn by experience.



Above illustration shows how a professional artist holds his palette, brush, mahl stick and oil cup. With the other hand he paints.

If your painting is to be a country landscape, with trees, grass, mountains, etc., it is understood that you should have a variety of greens, blue and yellows in your palette and have them well distributed, one next to the

other, near the edge of the palette. Burnt Sienna, Van Dyke Brown for trees, trunks and branches. Blue for the sky and a large supply of White on one end of the palette.

Remember that the center of the palette is always kept for the intermixing of the colors and therefore your tube colors should be away from the center and near the edge of the palette, opposite the side that you keep near your body.

If your painting is to be a figure, you must have the flesh tones, such as Terra Rossa, Vermilion, Burnt Sienna, Carmine, Naples Yellow, Terre Verte, Cadmium Yellow, Cobalt Blue and plenty of White.

For clothes, background and accessories completing the picture, you must have colors according to need. Your colors at hand, fasten the small receptacle with the oil at one corner of the palette and pour into it a mixture of equal parts of refined boiled linseed oil and spirit of turpentine. This is for the dipping of your brush when the colors are too thick, as this mixture is only used for the thinning of such colors.

The brushes needed in oil painting are considerably more than those used in water color painting, as with the latter the brushes can be easily washed in water and used again. Brushes filled with oil colors take considerable time to be cleaned and, unless strict economy is necessary, the student should have at least six or more in the same hand which holds the palette. Two half-inch brushes, two one-fourth-inch brushes, and two one-eighth of an inch, with one small liner, is as modest a supply as can be had. By having more brushes, less time is lost in cleaning and this point alone is a strong one. Have now an armrest stick, one sold for the purpose or any stick ready at hand. This stick is held in the hand holding the palette and the brushes; it is always placed over the top of the painting and your working hand may rest on it. The arm-rest stick is not always a necessity, but it is very much used by all artists so as to insure a more accurate touch of the brush. Having your canvas at hand, your colors well distributed in the wooden palette, medium on the receptacle, brushes and rest stick, you may now begin painting.

In working indoors or, as more generally expressed, in the studio, the students should sit so that the light may

come from the left side, because with the left light the working hand and arm will not cast a shadow in front of their work. They should also avoid sitting with their back toward the light as their body will cast a shadow on their work. If there are two windows in the room, one should be closed. Look at the subject you are copying, straight and direct, and do not lean over to look at it from the left and right side, lest you get a wrong idea of its form.

Chapter V.

METHOD

HAVING explained in another chapter the material required for the painting, and assuming you have the subject to be painted well drawn on the canvas, begin by applying the darkest and largest masses of colors, as those are the most seen and are also the controlling spots in the picture.

As this book is read by a good many students having no previous experience in oil colors, I shall be thorough and elementary in explaining every little detail.

If you paint a broad-sized mass of color, use your largest brush. If you paint small masses or details use your small brushes. With the brush, take the color wanted by dipping the brush into the color itself. Then stir it up in the center of the palette until your brush is properly saturated with it. Should you wish to mix two or more colors together, take two colors and mix them in the center of the palette. If the color is too thick, dip your brush lightly in the oil receptacle and stir up the color with it. The brush will do the mixing and in painting use the brush in a flat way and not on the side or the edge. Turn it on one side and then on the other, take more color and, if necessary, more oil, and then apply on the canvas, etc.

I have mentioned above that it is more appropriate to paint the darkest and broadest colors first and to come gradually to the lighter and lighter shades. It is also advisable to begin the painting by using thin colors; that is, by using colors well diluted with a medium, so that it will dry easily. This also makes it easier to apply other shades over the first one. This method is adhered to by artists and it is the easiest and best way to begin, avoiding difficulties and following the simple method, which is also the quickest.

It is necessary that the student cover the whole picture before beginning to work up the details. To be more clear, if you paint a landscape, you should sketch down not only the foreground, but also cover the background, the sky, the trees, etc., all in a sketchy way. It will be easier for you then to have a clear general understanding of the whole picture. You will see which part appears to be too dark or too light and can correct afterwards the different faults accordingly.

If, for instance, you paint and finish the foreground before you apply the background or the sky, you may find, when you come to apply the background and sky, that the foreground that you painted before looks altogether too light or too dark. Be sure to sketch all parts and you will proceed in a much easier way when you come to the details. Paint by using your brush with a flat, downward stroke. Do not overwork these general sketches. More accurate finishing touches will come at a later application. The student will notice that fresh colors mix well together and produce a variety of tints.

When your sketch is complete, place your canvas in a dry and airy place and allow a few days for a thorough drying before you again begin to paint.

Parents do their children much harm when they speak of their wonderful talent for art, for this praise of their ability makes the young folks overconfident. At the very best, their talent is only a certain tendency toward art, much as other students take more interest in geography, or arithmetic, or music, or any other science. It may be true that they draw and make sketches when they are at an early age, but it is also true that a good many children at the same early age pick up a new song and play it off by ear. But these musical infant prodigies very seldom develop into anything great in the musical world. They grow overconfident and careless and, though gifted for music, they lack the tenacity and perseverance necessary to learn their art thoroughly. The case is generally the same with the art students. They only show a tendency for drawing and painting when they are very young, but in most cases they do not follow studies and rules and thus develop into nothing better than very mediocre artists.

The brain of a prodigy child is prematurely developed,



SWEETHEART—A fisherman's daughter from the island of Capri.

but a normal child will catch up with him by the time he is 20 or so and the former child will be no better than the normal one in intelligence.

Chapter VI.

DRAWING

IF YOU are fond of art and painting you are bound to understand its difficulties, to grow more and more interested and to acquire proficiency in due time. Before studying coloring, however, convince yourself that drawing is the main mast of art. You should give a long time to study nature—that is, the drawing from nature, figure, landscape, still life, etc. Draw in black and white and be particular about detailing individual parts of your subject and, when details are known to you, it will be an easy matter to place them together and apply the colors.

If you have attempted to draw a figure, your main attention no doubt was given to the head, while the other parts of the body were neglected. This is a fault with the majority of art students, and this carelessness of details will make the picture imperfect. Hands will be cramped, clothes will be stiff and wooden and the general appearance will be amateurish. Hands and feet are not difficult as the features of the head, but the latter are often carefully studied, while the former are not well understood.

If you consider the study of a nude figure, for instance, and imagine a beautiful female head with correct features, but with a short leg or large feet, shoulders not in proportion with the other part of the body, your figure will be a failure. You may have tried your best to paint all parts of the figure equally well, but your lack of practice in painting feet, hands, legs, etc., will make you blind to all of those faults. It will easily escape your attention, but those faults will appear very plain to your critics, and will appear clear to you one or two years later when you have acquired more knowledge of drawing.

By drawing and redrawing, your eye will become accustomed to proportions and you will work freely and, of course, more correctly. You simply must educate your eye, and this takes study and enthusiasm.

Returning to the study of details, the writer has noticed how in a good many art schools students are taught or

allowed to sketch in a broad way with charcoal and to care very little for details. Students will gain very little by this method, as their work will be sketchy, will show evading of difficulties or concentration. It reminded me of an animal painter that always concealed the animal's feet in the tall grass. The reason was that he could not paint them correctly. It is safer and more satisfactory to have students learn all particulars in a very accurate manner in the beginning. Then they can later acquire a broader style of their own.

Chapter VII.

OUTFIT OF MATERIALS

IN OIL painting there is a large variety of colors, but not all of them are needed. While one artist may use a certain number of colors, or what is generally called a certain **palette**, another artist may use an altogether different variety and produce equally good pictures. In the list of colors given here I have concentrated the outfit to a limited number of shades, and in this way I hope to help the student in eliminating confusion in the selection of his colors and materials. There are several makes of oil colors. Some are made in Europe and some are made in the United States, and, though the colors made in Europe are recommended by centuries of trial and success, there should be no reason for not acknowledging the qualities of American-made colors. In the writer's opinion, the domestic colors are good matches to the imported goods and are very reasonable in price.

I have given in this chapter a list of the colors, brushes and different items which constitute a complete outfit for a person beginning to paint in oil, and have also shown the different prices according to the different qualities of materials. The student can select the outfit according to the amount of money he wishes to spend. It cannot be said that the cheaper outfit is as good as the most expensive, but more often the former is sufficiently good for the beginner to use for the purpose of sketching and learning.

Pigments in powder form can be bought and a good medium can also be purchased. Best quality stand oil and rectified turpentine in proportion of 50-50 will be found to be very satisfactory. Mix just what you need at every sitting and do not have the colors too thin.

SINGLE SIZE TUBES

Burnt Sienna
 Burnt Umber
 Chrome Yellow No. 1
 Emerald Green
 Flake White
 Indian Red
 Terra Rossa
 Terra Verte
 Van Dyke Brown
 Permanent Blue
 Raw Sienna
 Bone Brown
 Raw Umber

Ivory Black
 Jaune Brilliant
 Naples Yellow
 Payne's Gray
 Cadmium Yellow (deep)
 Rose Madder
 French Vermilion
 Carmine Lake
 Cobalt Blue
 Indian Yellow
 Cadmium Yellow (light)
 Light Red
 Chrome Green (deep)

BRUSHES

2 flat bristle brushes No. 12	2 flat bristle brushes No. 6
2 flat bristle brushes No. 8	2 flat bristle brushes No. 3
1 Russian sable brush No. 1	
1 easel	1 bottle refined linseed oil
1 palette knife	1 bottle turpentine (spirit of)
1 rest stick	1 wood palette (about 10x12)
1 oil cup	1 bottle dryer
1 canvas on stretcher or canvas panel (about 15x20)	
1 wooden or japanned tin box to hold the colors, etc.	
1 bottle varnish	

Information on the cost of colors, brushes and materials may be had from the author of this book.

Chapter VIII.

QUALITY OF THE MATERIALS

HAVING given the necessary materials for a complete outfit, we must state that in all materials sold you may find a good, a medium and a poor quality of materials. The given complete outfit made up of first quality oil colors, good quality brushes and oils, with a good box and easel costs about \$20.00. The same outfit as listed, composed of American oil colors, American-made brushes and oils, school easel, a wooden box, etc., will cost about \$15.00. The same outfit without the box, without the easel, and without the resting stick will cost only \$7.50. A student with limited means can use any box at hand to hold the materials, doing away with the expense of a box. He can also place the stretcher over a table, in this way avoiding the expense of an easel and cutting down the amount for the outfit considerably.

A low-priced outfit can also be purchased for amateurs, with a wooden box, about twelve varied colors, three



Colors, brushes, palette, canvas or panels, oils, are the necessary materials for oil painting.

brushes, oil and palette, which will cost only \$3.50. This outfit, of course, has a limited scope, as the number of colors is limited and not every subject can be painted with them. We are certain that this information about the different prices and qualities will be found useful. The following list of colors is added for the benefit of people doing advance work or wishing to add varied shades to the outfit palette:

General list of colors made by European manufacturers but not all at hand

American Vermilion	Chrome Yellow, orange	Italian Pink	Raw Umber
Antwerp Blue	Crimson Lake*	Jaune Brilliant	Roman Ochre
Asphaltum	Chinese Blue	King's Yellow	Rose Pink
Bitumen	Cologne Earth	Light Red	Sap Green*
Blue Black	Cool Roman Ochre	Lamp Black	Scarlet Lake*
Bone Brown	Cork Black	Magenta*	Silver White
Brown Ochre	Cremnitz White	Mauve*	Sugar of Lead
Burnt Sienna	Flake White	Megilp	Terre Verte
Burnt Umber	Geranium Lake*	Mummy	Transparent Golden
Caledonia Brown	Emerald Green	Naples Yellow, light	Ochre
Cappah Brown*	Gamboge*	Naples Yellow, dark	Van Dyke Brown
Carmine Lake*	Gold Ochre	Neutral Tint	Venetian Red
Cassell Earth	Grey Tint	New Blue*	Verdigris*
Chrome Green	Harrison Purple	Olive Lake	Verona Brown
Chrome Green, light	Harrison Red	Payne's Grey	Yellow Lake
Chrome Green, medium	Harrison Yellow	Permanent Blue*	Yellow Ochre
Chrome Green, dark	Ivory Black	Permanent Green*	Zinnober Green, light
Chrome Yellow, lemon	Indian Lake*	Purple Lake*	Zinnober Green, medium
Chrome Yellow, medium	Indian Red	Prussian Blue	Zinnober Green, dark
Chrome Yellow, dark	Indigo	Raw Sienna	Zinc White

Colors marked thus (*) are in tubes $\frac{1}{2} \times 4$ inches; all other colors, $\frac{3}{4} \times 4$ inches

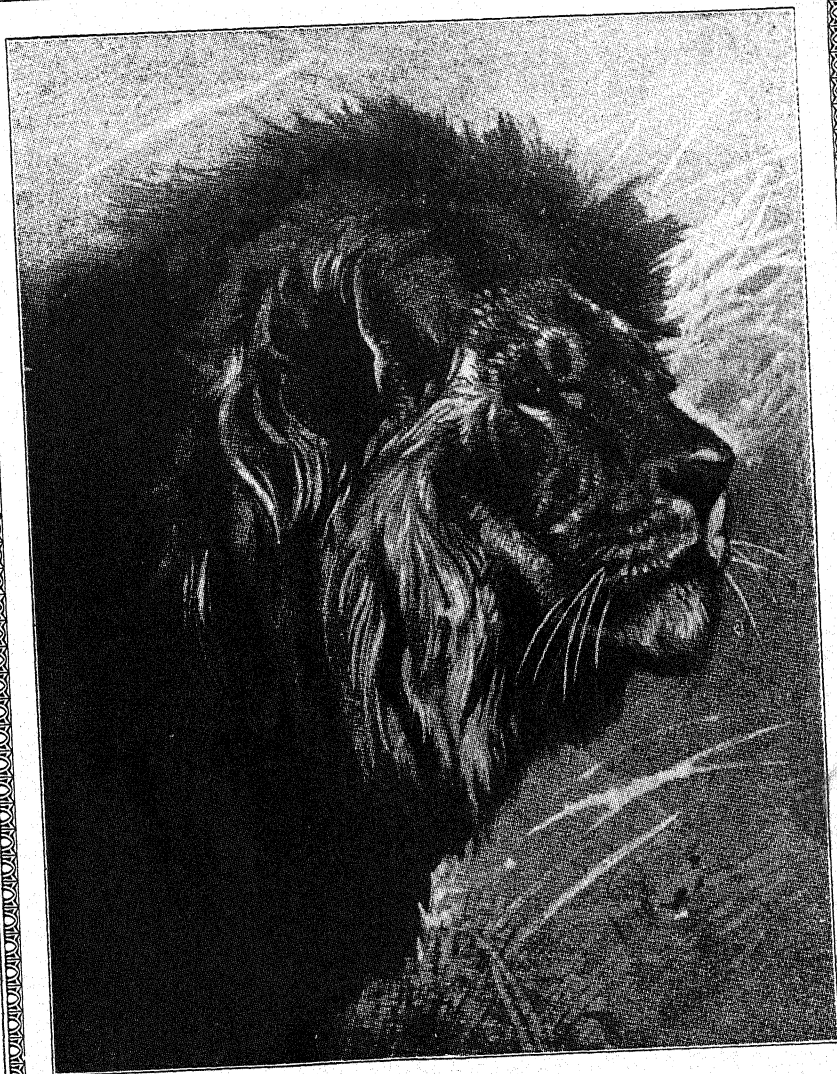
Alizarin Crimson	Chinese Vermilion	French Vermilion
Brown Madder	Citron Yellow	Rose Carthame
Cerulean Blue	English Vermilion	Sepia
	*Size of tubes, $\frac{1}{2} \times 4$ inches.	
Carmine No. 2	French Veronese	Madder Lake
Cobalt Green	Green	Malachite Green
Cobalt Blue	Indian Yellow	Mineral Grey
Extract of Vermilion	Lemon Yellow	Orange Vermilion
French Ultramarine Blue	Lemon Yellow, pale	Oxide of Chromium
		Transparent
	*Size of tubes, $\frac{1}{2} \times 4$ inches.	
Cadmium Yellow, pale	Cadmium Yellow, medium	Cadmium Yellow, orange
	*Size of tubes, $\frac{1}{2} \times 4$ inches.	
Purple Madder	Carmine French	Violet Carmine
	*Size of tubes, $\frac{1}{2} \times 4$ inches.	
Aurora Yellow	Aureolin	Burnt Carmine
	*Size of tubes, $\frac{1}{2} \times 4$ inches.	Madder Carmine

Many shades are discontinued.

Further information may be had from the author of this book.

Criticism

It is of very much importance that your work be criticized and perhaps corrected. Otherwise you will not understand your shortcoming and you may work for years without good result. To help students having no art teacher, I have often criticized their work for a moderate charge and in this way I have contributed to their development and understanding of art.



"THE KING OF THE FOREST." by D. M. Campana

Chapter IX.

CANVASES

THERE are many qualities, sizes and textures of canvases. Some are smooth, some are rough, some are white, others are gray or buff. They vary in width from one yard to three yards and perhaps more. Some of the canvases are absorbent—that is, the preparation they have on the surface being jesso and glue priming absorbs color very quickly, and other canvases having a different preparation—being white and oil priming—absorb the color very slowly and require several days longer for the drying of the painting. Canvases can be bought at so much a yard, but can be bought still cheaper if purchased by the roll, which generally contains six yards. Many artists buy the canvas already on the stretchers, so as to save the trouble of stretching it themselves, while other artists buy it by the yard and apply it on the stretchers. The stretchers can be bought in pieces and put together when needed. There are also very satisfactory pieces of canvas glued on strong cardboard, and this is very satisfactory, as it can be easily handled. There are also cardboards covered with a preparation on which the student can paint with oil colors. Our advice to students is that if they can find a canvas mounted on stretchers they should buy it rather than any others. If you cannot find the mounted stretchers buy half a yard or more of canvas and tack it carefully on a straight wooden board.

A thick cardboard with the canvas glued on would be our second choice and is very good. The academy board, having no canvas but a preparation on the surface, is not as satisfactory, as the colors grow muddy and dry opaque and bad. Masonite boards are good.

We suggest that students, especially beginners, purchase smooth white canvas. The prices of canvas mounted on stretchers are about as follows: \$1.00 for a 6x8; \$1.25 for an 8x12; \$1.75 for a 10x20; \$3.00 for a 20x36; \$5.00 for a 32x40; etc. Prices of good canvas by the yard are about as follows: 36 inches wide, \$1.25 per yard; 40 inches wide, about \$1.50 per yard; 48 inches wide, about \$2.50 per yard. If your purchase is by the roll it will cost about 10% less. Prices are apt to change according to market.

Cheaper canvases about 20% less than the good quality,

for which we gave prices.

Stretcher pieces may be bought by the yard in the same manner as you buy yards of moulding to make a picture frame. These stretcher pieces are constructed so that they can be locked at the corners and have triangle wedges for perfect stretching of canvas. They are very easily worked. Oval stretchers are only made to order and cost considerable.

Chapter X.

RECIPES FOR MAKING CANVAS FOR OIL PAINTING

THE COATING applied on the surface of a canvas used for oil painting is composed of Jesso (Gypsum) and Sheet Gelatin glue. Regular animal glue can also be used if the former is not at hand. Soak gelatin in cold water over night, 2 ounces gelatin, 1 quart water. In the morning warm over the fire, stirring until the gelatin is dissolved. With this liquid, size the canvas as mentioned on the end of this chapter. Take now 1 part of gypsum, 1 part zinc white in powder and 1 part of the gelatin solution and stir very well until smooth. If the mixture is too thick, add more of the liquid. When the wanted consistency is attained, you can begin to apply this mixture on the canvas with a big flat brush such as the bristle brush used for painting. It is understood that the glue size previously applied is well dry. Use a large brush and cover the canvas just as you would whitewash a wall. Have the coating as smooth as you possibly can. Of course, the canvas must be well stretched and nailed either on the wall or on the stretcher before you apply the two preparations and when you are through with it you must allow at least one day for the drying of the coating. Whiting and glue can be used but gypsum is more reliable.

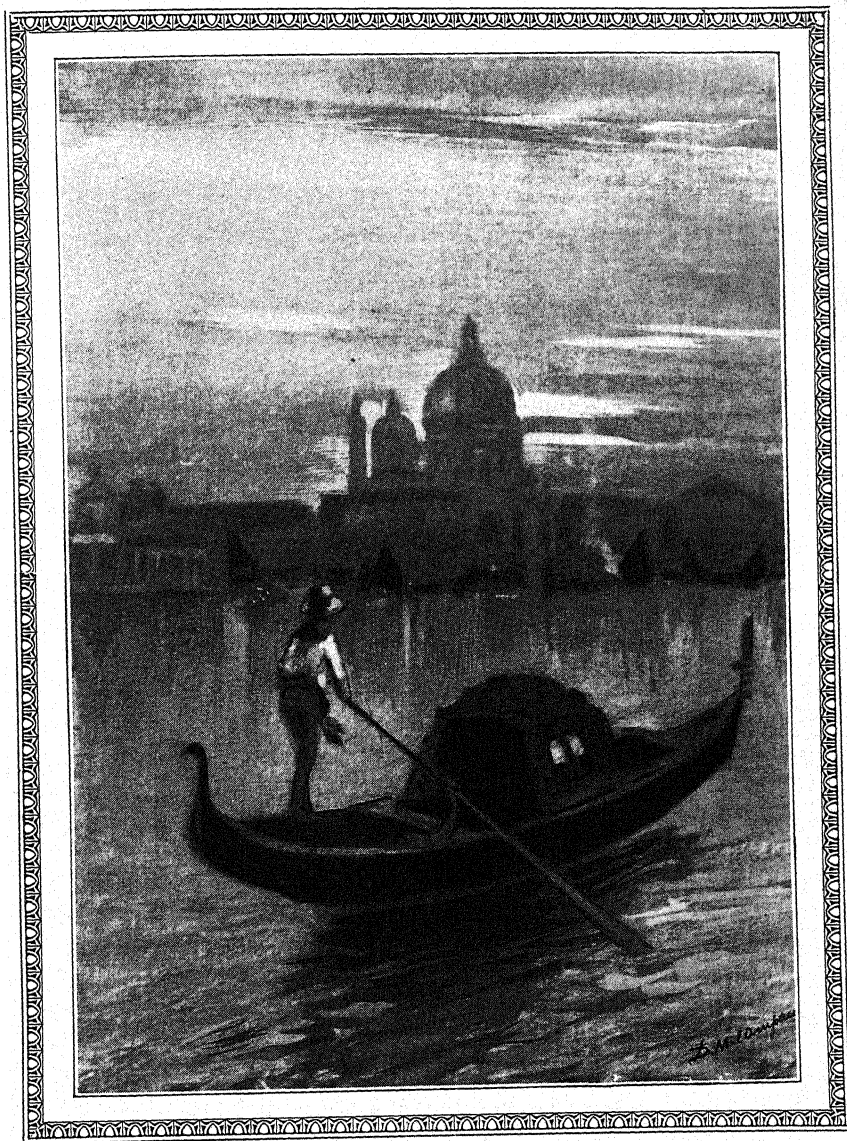
If the surface is nice and smooth, the canvas may be ready for the painting, but if the coating is too thin, another may be applied over the former coating. Use the same proportion warmed up. If the liquid is too thick, add a little water and mix well. If the first coating has left rough parts caused by the mixture, smooth them down with a spatula, knife or any flat piece of wood and then you can apply the second coating. Factories pass the

canvas through a roller to make it smooth. I advise to prime the canvas before it is put on stretchers. The priming is often surfaced and smoothed while wet. A crease on the canvas can be smoothed off by warm iron on the reverse. Dampen the canvas.

As mentioned above, the second priming coating is not always necessary. The fabric of the canvas used for this purpose is generally linen or cotton canvas and preferably strong and thick. There are rough and smooth canvases to suit the students. We have given the recipe to help students in case they would wish to prepare their own canvas. This method was used by old masters centuries ago and has proved very satisfactory. Some of the old masters applied a coating of lukewarm boiled linseed oil over the mixture, before beginning the painting—others applied a light one of varnish, but it is doubtful if those applications would be useful in the end. A thin **sizing** of the sheet gelatin and water to the canvas before the gypsum application, is always given by particular artists. The coating of gypsum is called **priming**. The coating of glue and water is called **sizing**. Of course for small quantity it is hardly worth the trouble of making your own canvas as it can be bought at a very reasonable price.

RECIPES FOR OIL

Oil colors are made by mixing the powdered colors with refined boiled linseed oil. To make this oil, purchase a good quality of raw linseed oil pure. Pour it into an iron kettle and place it on the stove in such a way that the kettle will close the hole on the stove completely. Cover up the receptacle and see that the fire does not touch the oil, as you would have much difficulty in putting it out and might easily burn the house. Have a slow fire, the slower the better. When the oil has boiled down to half its original quantity, put out the fire and allow the oil to cool. This is a good quality of oil used for oil colors. In very warm countries in summer time the same linseed oil can be made in the sun—that is, it may be left in the sun for a month or more until it has evaporated to half its quantity. This oil is called **stand oil**. This method has always given very satisfactory oil used for the purpose. It is said Rubens varnished his paintings with sun thickened oil, very seasoned and thick and after cen-



Venetian sunsets are famous—sky and water, red, yellow, green, almost any colors.

turies his pictures look beautifully fresh. Do not use in your pictures the cheap linseed oil used in house painting as it will gradually spoil the picture, making the colors muddy.

Chapter XI.

MIXING OF COLORS

BY MIXING one color with another, the student will be able to obtain shades not sold in tubes at the stores. If the Raw Sienna is too subdued, for instance, you can make it warmer by adding to it a trifle of Vermilion. If the Emerald Green is too bright, add to it a trifle of Black and you will have softer tones. Lighter shades are always made by adding White to the other colors, or also by adding any light color to a darker one. The beginner will learn that Blue and Carmine mixed together will produce a beautiful Violet or Purple color.

Yellows and Blues mixed together make Green; Vermilion mixed with Black will make Brown; Black mixed with White produces a Gray color; etc. Of course, there are countless shades made by intermixing, and the student will learn continually by experience, which is the best teacher. If in working, the colors are too thick, add a trifle of the oil you have in the receptacle fastened on your palette. A good many shades are only mixtures made up while you work and a good many are also made on the canvas by applying one color over the other while they are fresh. For instance, if the color you now have on the canvas looks too dark, you may apply over it a trifle of a lighter shade, provided, of course, that the first color is still fresh. Mix the two together on the canvas with the brush itself and you will have a lighter tone.

In reading this booklet, and in explanation of different points given in the painting with oil colors, you will find a good many suggestions for shades and colors made in mixing the different tints. If you have a large space to cover with an even coating of one shade, you can take a certain quantity of the colors needed, put them together and with a palette knife stir and amalgamate them well until you have a shade to cover your broad space, alike and even. One of the difficult tasks not only with students, but artists as well, is to match a certain shade. If you can match well, you have taken a great step toward

perfect work, for you may then freely copy from nature and match not only landscape coloring, but human flesh colors, etc. Do not (for the sake of saving one or two cents) try to use hold-over colors lying on the palette from the day before. Use fresh colors if you wish the best results. In fact you should clean your palette of all colors at the end of your lesson, as colors dry and make a crust not easily removed.

Chapter XII.

THEORY OF COLORS

A SCIENTIFIC theory of colors teaches us that the air is composed of the following colors: Violet, Indigo, Blue, Green, Yellow, Orange, Red; and that these colors are in such a proportion as to produce a general single color, the "White Light" which we have every day. If you drop a small quantity of water over a sheet of paper, and place over such water a drop of red, and a drop of blue, and a drop of yellow, you will notice these three colors working into one another and blending together, reproudcng the variety of colors mentioned.

Scientists support the contention by giving us as an example the rainbow where all those seven colors are reflected separately on the thin strata of humidity in the air. Science teaches also that by having those seven colors painted on a round disk, one close to the other, and rotating such a disk with a very quick movement, a uniform color is formed which is white. It is further stated that real colors do not exist in nature. For instance, there is no rose that is red in color, no dress that is blue, no horse that is brown, etc., but that all objects or articles are formed of a special nature which decomposes one or more of the seven colors contained in the air. For instance, a certain rose will absorb more of the red, another rose will absorb more of the yellow, etc., in so absorbing, producing a light-wave which, influenced by the rays of the sun, will convey the impression of red, yellow, etc., to our eye. Of course, that is only one of the many theories of science. Our eyes are formed of a sensitive retina that catches colors just as the ear drum catches sound. The same vibration made in our ear by a combination of sounds is made in our eye by a combination of colors. That is another theory.

We spoke of the influence of the sun's rays on the appearance of the colors, and while the rose represents a bright red on the side more illuminated by those sun rays, a darker color will be noticed on the opposite side, as the sun rays have less power to influence the colors in the shadow part. If the light could be closed out entirely from one half of the rose you would notice that while the half standing in the light is red, the other half without the light would be entirely black. Colors therefore must vary in degree of power according to the degree of light, as well as according to the power of the object to decompose more or less of the Red, Indigo, Green, etc., that are found in the air. Students will very often hear the expression, warm color and cold color, which expression is used very much in painting. This is no doubt derived by the warmth made by the fire which is yellow in color and contrasted with the opposite tint carrying a smaller quantity of yellow. Yellow is the warmest color, red the middle, and the blue is called the coldest of all. In fact, if you wish to harmonize those three colors in a certain proportion, you should use one part of the yellow and two parts of the red and as much blue as the yellow and red combined. As you notice, the blue is much colder than the red, and still colder than the yellow, which is the warmest of all. A warm effect in painting is therefore a picture with warm colors such as yellow, red, etc. By a cold effect is understood a grayish or bluish general tone. Reds and warm colors are irritating, blue and gray are subduing and resting.

Chapter XIII.

COLORING

NOT every artist is born a colorist; in fact coloring requires study as well as any other point included in the production of good work such as technic, drawing, etc. It is true that some artists feel coloring more than others, and some students learn more quickly than others how to produce good color effects, but study and environment teach to a very great extent. Artists born and brought up in such countries as Italy, Spain, Mexico and other southern countries, are more apt to feel strong coloring than artists born and brought up in northern countries such as Russia, Scandinavia, Canada



STILL LIFE

There is a trick in painting such a large group of chrysanthemums. With few flowers at hand, copied in various positions and disposed in an artistic way, you can work at such a picture for a week or longer, procuring more fresh flowers in case the first few have wilted. It is certain that if you would arrange 20 mums as shown, they would change position every day. It is a matter of composition and ability to work fast. The flowers are all yellow and make a striking picture 42 inches high.

and the United States. The former have a larger display of bright colors among their peasants and also among their general decoration, and this is the main reason why these artists acquire the habit of colors as they see them all the time and it is second nature for them to paint those bright colors that they have grown in with. On the other hand, artists in northern states are used to gray and greenish surroundings and most of their paintings are of such subdued tone. However, colorism can be learned, especially if students will copy pictures with good coloring. Of course, it must be remembered that bright colors do not make a good painting but that harmonious colors will.

The best colorism in painting is the one that is well harmonized. If your value is good and the different shades are well balanced, strong color will not be missed. If a student should habitually paint most of his work in a certain tone, or constantly use the same colors, he might try to lay aside those colors that he has used too much and adopt a **palette** which carries an altogether different selection of colors. This is a good way of learning how to color. There are artists whose pictures look very much alike. His color effects are not quite satisfactory—may be too purplish, the flesh tones too brownish, etc. He does not seem to be well satisfied with his work and still he cannot understand how to improve it. He retouches, changes this or that but the result is always poor. To such an artist I advise a valuable move—**Change palette entirely**. Discard your favorite shades and take up a new list of colors. Change all of the colors without exception, and see the result. My advice has worked in very many instances—it draws you away from bad habits. Your mixtures may make better tones. It is like a change of air to your physical being and is well worth trying.

TO STUDENTS

Every student is endowed with an individual power of perception, which in course of time becomes trained and developed. This faculty is different in every student, hence the large variety of ideas and styles created in the formation of their development. Your nature will be reproduced in your painting. If your nature is mild, mild subjects will be your preference, while the opposite

style will be represented by students having an opposite feeling. To this variety of feeling is attributed the large variety of styles which, manipulated by the different tricks and methods, give the world so many famous works. To acquire an art education there are three points which the student must learn: form, color value and composition. The knowledge of the first two is gained by the study of nature, and the third is more the effect of your natural feeling, of your inventive power and it involves the arrangement of the other two, for instance, form and color value. Form may be only a composition in black, such as an outline. The second, a tone shade in black and white or in colors, and the third a composition or a disposition of spaces. It is therefore clear that in order to reach perfection in painting, a student must have, first of all, a good knowledge of form, of drawing in simple lines, of correct proportion. He must have good training in light and shade, which will help him to learn the construction of the subject; and the student will arrive at the stage where he will be able to work on the more complicated object and paint with colors.

Chapter XIV.

BRUSHES (See page 21)

THE brushes mostly used in oil color painting are stiff and strong. As the colors to be used are thick, it is necessary that the brush be springy and strong, and the bristle brush seems to be the one answering the purpose better than any of the others. The price of a large brush about one and a half inches wide, called No. 24, white handle and tin ferrule, is \$1.25. For a brush one inch wide, called No. 18, the price is about 75c, and for one-half an inch wide, called No. 12, the price is about 40c, etc., down to a very small size with limit price of about 15c each. There are also more expensive brushes used for oil painting called Red or Russian Sable, flat or round. No. 12 of those Russian Sable is about a half inch wide and cost about 75c. The No. 8, which is considerably smaller, costs about 40c, and so on down to No. 1 with a limit of 15c each. Red Sable brushes cost about twice as much as Russian Sable. The flat brushes, either in the bristle or the Sable quality, are the most used, though for some special work some artists use the

round shaped brushes. The Badger Blender, or large and long haired brush, is often used to blend in colors while they are still fresh and soft. The prices of these blenders vary from \$1.00 on No. 1, which is about one inch broad, to \$2.50 for the No. 12 blender, which is nearly two inches wide. Flat brushes are those which are broad and very thin, say about the thickness of a penny and the point of the hairs are cut straight, very much as a broom is cut. The camel hair brushes used for water color painting, can also be used to paint with oil colors when these are thinned by a medium, as often is done in working. Those brushes being pointed and soft are very handy to paint small details.

It is advisable for students to learn painting with flat bristle brushes, as these give very good satisfaction, are quickly cleaned, are stronger and can be bought at lower price.

There is also a brush called stippler which is short and stiff and has a flat end. They are used in pouncing over the fresh colors, hammering one into another for the purpose of blending those shades together. These are seldom used.

If the ferrule of your brush is shaky, it is possible that the handle has dried. Lay the brush flat under water for several hours. Also hammer a tack slightly on the ferrule and remove it.

List of materials used by artists will be sent on request. Write the author.

Chapter XV.

BLENDING BRUSHES

THERE are a good many styles of painting. Some are broad, some are smooth, and some are medium smooth. Many artists work with the bold stroke of the brush and leave such a stroke untouched. Other artists after applying different shades, blend them lightly together with a clean, broad, dry brush, which is blending of one shade into the other until the sharpness of the different strokes has disappeared. With this method, you can make any rough painting look as smooth as you want. Do not pounce over the colors but work every stroke of the blenders in a long way and smoothly, barely touching the surface of the colors. When the points of

the blenders are a little tinted with the colors, clean them with a clean dry rag and proceed with the work again until you have the effect desired.

The writer doubts if too smooth a painting is very desirable or necessary, but is giving here the different methods, so that students may know by which device certain effect is attained.

Large flat brushes, or large sable brushes, can also be used for blending instead of badger blenders. Use them in a flat way and very lightly.

As mentioned before, this work can only be done when the colors are fresh, because they can then be drawn into one another, and this cannot be done with dry colors even if they have been applied only a day before. When dry they can no longer be stretched and blended.

In the working up of a sky, for instance, or in flesh work, the blending is a very good help and will shorten the time that would be required to produce even tints by other means. I may also add that oil paintings, especially



STILL LIFE—This is a simple group but it has strength, good form and balance

when they are very large, such as interior decorative paintings on walls and ceilings, are blended and smoothed in with large stipplers or brushes, similar to those used for dusting your clothes at home, only with shorter and better quality hair. Such large paintings require large tools, and when the different tints are laid on, the large stipplers or stippling brushes are used over them, pouncing and pouncing from one color to another until the desired smoothness is attained. Stipplers are brushes with the hair cut straight and even.

Chapter XVI.

BRUSH CLEANING

IT IS very important that brushes used in oil painting should be cleaned at the end of your day's work, or at the end of your lesson. If you do not wash them, the color will dry and if so, you will find the brush stiff and very difficult to clean. This, of course, is a quick way of spoiling brushes, but if you should forget to clean your brushes, dip them into a little liquid called **thinner** by house painters and leave them for a few hours until the color is thoroughly softened. However, brushes will always suffer and the student must learn to wash them every time before closing up his work. The cheapest way of washing them is to wet the brushes in clean water and rub them over a good sized cake of soap. Hold the soap in the left hand, and with the right hand rub the brushes gently on the soap and rinse them in water. Rub again and rinse, until you notice that no more color is left by the brushes on the soap; now dry the brushes with a clean rag and place them handle down in a glass or receptacle of any kind.

You can wash several brushes at a time if the soap is large enough, and when you need them the day after or later, you will find them nice and ready. Brushes can also be washed in turpentine, lavender oil, alcohol, kerosene oil, or gasoline; but soap is the cheapest and most used by artists in oil painting. Sable brushes, which are very delicate, spoil more quickly if left to dry with the color on.

Should the student be compelled to leave at short notice and have no time to wash his brushes he may dip them in water and leave them until the time comes to use them again. Do not set them on the hair, as they thus

acquire a crooked shape, but lay them in the water, and this water will prevent the color from stiffening the brushes. However, make it a rule to wash your brushes, as this work requires only a few minutes, and this is not only a very economical method, but also the one that will help you to produce better work. After washing the brushes, straighten out their hair with your fingers so that they may dry with a good straight shape.

Chapter XVII.

SHORTENING AND PERSPECTIVE

RELATIVE sizes of the part of an object or a scene are determined according to the distance from your eye. If you place a finger one inch in front of your eye, your finger will cover from your view a mountain at a far distance. If the same finger is kept at a yard's distance from your eye, it will cover but a small part of the mountain, and the farther the finger the smaller will be its covering power. The reason for this reducing of size is the larger and larger scope embraced by your eye according to the larger retiring distance. If you look through a small aperture, such as the hole of a needle, you will see the whole of a city at a distance, because the power of the eye coming through the needle opening, expands more and more in that far distance. Objects reduce in size as the eye power expands, and though the finger appears very large when placed one inch from your eye, its size is greatly reduced when placed at a yard's distance because at that distance the eye can embrace a large space at atmosphere, and the finger grows smaller in proportion to that space.

If you open a fan and turn the narrow part of the handle toward your eye and the broad open part toward the open space, you will have an idea of the expanding power of your sight. It expands from the small point of your pupil to a larger and larger space in the form of a fan, and the farther the reach, the smaller the article will appear.

If you stand in the center of a straight railroad track, two rails appear to run upward and to converge and meet at a certain point. They grow smaller and closer together the farther they recede, and gradually join at an indefinite point of the landscape. While the rails rise, the tele-

graph wires appear to descend and gradually join with railroad track. The level line begins at the height of your eye. What is above your eye slants downward. What is below your eye slants upward. Looking at the front of a building the cornice will slant downward, and the down floor will slant upward. These two lines gradually converge into one another and these shortening impressions are called **perspective**. These impressions of shortening are produced by the vaster and vaster space embraced by your eye. In painting buildings, roads, etc., the student without training in perspective will have a difficult task in finding out the right angles that will give the different subjects proper movement and shortening, as perspective is a special study requiring considerable training and knowledge of given rules. A small text book containing fundamental principles will not be badly spent money and will be a valuable addition in the education of the student. Write the author of this book for a free list of books and studies in full colors.

Chapter XVIII.

CLOTHES AND DRAPERIES

SILKS, Wools, Velvets, Gauze Clothing, Linens, in fact, all the different kind of textiles, have a peculiar way of folding, bending and attaching themselves to the person or furniture near them. Silk folds, for instance, are sharp and with strong sharp high lights, strong shadows and reflections. Gauze, on the contrary, has very delicate lights and shadows, allowing the object under them to show through. Velvets have soft folds and round edges and with very soft shadows and reflection. Wool also is very soft in appearance.

In painting a picture, the student will always try to reproduce those peculiarities so that the observer will know at once the kind of textile represented. Paint the shadows first with broad long touches of the brush, and the more simple the treatment, and fewer the strokes, the better will look the subject represented. In observing the relation between light and shadows, you will find that if the local color of the draperies is warm, the shadows will be cold; while if the general color is cold the shadows will be warm. For instance, delicate green draperies

Idealized pictures are generally painted from memory. Sketches can be made from nature for form and from such sketches the subject is made up.



SIGNS OF THE POND—Idealized subject, painted in grays and blues; simple in form. To fit this page, much background had to be cut off changing the effect.

have shadows of a purplish color; pink draperies have shadows of cold purple.

Veils are very delicate and must be treated in a simple way with reflections of the colors behind them. If a veil is covering a person's arm or body, such an arm or body must be seen through the delicate fabric of the veil. If veiling covers a blue velvet dress, the blue velvet must show through, etc. Work all draperies or clothes by beginning from the dark shadows and going gradually to the light. Have crisp touches and texture. Be broad and study the characteristic shadows in the subject you are painting.

To represent very transparent veils covering a person's arm or body, paint the effect by using the flesh colors in the manner that you would paint flesh tones without any veil. When such colors are applied and are still wet, paint over the flesh a few long folds, using plain white colors, and the effect will be good. Of course, it all depends on the thinness of the veil. If the veil is not very transparent, more white touches are needed. If the veil is in some color, such as black, pink, etc., you must use such colors for the finishing touches over your freshly applied flesh tones. As already mentioned, draperies and clothes are much more effective when applied with a broad brush and broad touches. Observe the character of these special folds you have to paint and try to paint them with an abundance of color and careless simplicity.

Chapter XIX.

TRACING

WE HAVE spoken often in this book regarding the necessity of drawing things correctly before attempting to apply the colors. It is useless to say that free hand drawing is the most proper way of drawing a picture, but as a good many of our readers are students, with no training in drawing, it is natural that we should teach them a more elementary and perhaps mechanical way of taking a good drawing of their model. Of course, the method we speak of in this chapter cannot be applied to the drawing from nature, as in this case nothing can be substituted for free hand drawing. But if the beginning students have a painting or study for their model they may proceed as follows:

Place over the model that you wish to reproduce a sheet of tracing paper which is very transparent and through which you can see all details of the study below. Pin the paper at the four corners to keep it from slipping off and losing the right position. With a well-pointed pencil, outline every little detail showing through this transparent paper, and be sure to leave nothing untouched; remove the tracing paper and you will have the drawing of the study absolutely correct. Now place those traced designs over the canvas and slip in between the canvas and this tracing paper one sheet of what is called carbon paper or impression paper. Be sure to have the black coating of the impression paper turned toward the canvas. Pin the two papers on the canvas very securely and go over your traced lines with a fairly sharp pencil or with any fine point. Go very lightly over every part of the tracing that you made before and then remove both papers. If you place the impression paper with the black coating toward your tracing paper it will leave no marks on the canvas, so you must be certain about this point. If you wish to copy from nature, the best method is to draw the subject on paper, and you can draw and erase until you have a correct drawing; then you can make a tracing of that drawing and transfer it on the canvas by means of the carbon paper. This method gives you a cleaner drawing on the canvas, for if you draw directly, there may be too many lines which will soil the canvas and interfere with your painting.

Should you find no tracing paper at hand, you may use any thin paper which allows your subject to show through. You may even pin a paper study on your tracing paper, well together, and trace the subject on your window pane, as the light coming through the window will help you considerably in distinguishing all the details to be traced. If you have no impression paper, you may shave a sufficient quantity of a soft lead pencil, take this black powder with your finger and rub it back of your tracing. When you go over the design with the tracer, the pencil powder will leave a good impression. Crayon or charcoal is also good for the same purpose.

You can make a tracing paper by sponging bond paper with 2 parts absolute alcohol and one part castor oil or with half turpentine and half boiled linseed oil.

Chapter XX.

DRAWING SUGGESTIONS

DRAWING is the writing of shape or form. It helps to represent what we see, and to describe the object made by our imagination. A good method for a simplified way of drawing from nature, and also from flat models, is the continuous comparison of the height of one object with the height of another. Suppose you paint a landscape from nature, and at one side of the landscape there are a number of trees, and on the opposite side some mountains. It is very easy to have the trees or mountains out of proportion with one another; the mountains may be too high or too low, or perhaps too far away from the tree. The best way to settle this matter is to hold a pencil horizontally in front of one eye (closing the other) at the height of the top of the mountain. If the tree appears above the pencil line, you know that the tree is higher than the mountain. Accordingly you must paint it higher. If it does not appear above the line of the pencil, it must be painted lower than the mountain. You can use the same method to determine how close to that special tree a house or a fence, or any object should be placed. In this case you hold the pencil in front of one eye perpendicularly and keep it, for instance, at the farthest branch of the tree. If the house line comes under the line of the pencil, the house is painted under the tree. If the house remains away from the line of the pencil it should be painted away from the tree accordingly. This method is similar to a plumb used by a house-builder tied to the end of a string. When he lowers it from the top of the house, he detects quickly if the wall is straight or not. The line of your pencil perpendicular in front of your eye will show you what comes under a given point at the top of the picture. If students will try and become acquainted with this method of comparing one distance with another they will find drawing easier and will have more correct proportion in their work.

Suppose a man is sitting down in a chair and you are attempting to draw him from nature. Hold the pencil from the top of the head downward, and you will find which part of the body comes directly under the head. Another look at him with the pencil held in a horizontal way using, for instance, the knee as a point of observa-



NIGHTINGALE—Rose Raisa, Soprano—By D. M. Campana.

tion, will show you where the other parts of the body are in proportion with the height of the knee. If you draw a face, this pencil leveling work will show you how high one eye comes compared with the other, how the height of the ear compares with the height of the nose, how far the corner of the mouth comes directly under the eye. This is a method which will work into you, and you will be much benefited; in time you will be able to do away with the pencil and draw imaginary lines. Of course slant lines are also used, and if you are

to reproduce a building or a road, the line of the pencil will help you in showing how much the lines are slanting. If you paint a group of flowers or fruit, always compare the position of one part with the position of the other; how high it comes, how far it comes from the rose or fruit in the center until you have placed all subjects in the right position. It is a kind of measurement similar to the comparison between light and shadow, or between one color and another. Of course this method can be applied also in copying from a painting or from a study, only in this case it will be found to work much more easily. If you copy from a study, you may use any kind of measuring device, as this will give you a good proportion with a limited amount of work and will help you to acquire a degree of mechanical practice which must precede theory.

Chapter XXI.

VALUE

IN OIL painting, the word value is much used. In looking at a picture, you may express your opinion by saying, "the value is good or the value is bad." The meaning of this word is the harmony or the balance of the different masses of colors. Suppose you had a landscape in a grayish general tone, and you painted on one side a bright red flag. This flag would unbalance the general effect and the value of the picture would be bad. Your eye would be attracted by this bright spot, to the detriment of the other parts of the picture, just as in a small orchestra made up of violins, the addition of a big trombone would cover all the other instruments and spoil the effect of the music.

When you see a painting by Whistler in a very subdued tone, as for instance, the portrait of his mother, where all the colors harmonize with one another, where a dark spot on the wall counter-balances the curve made by the body and the color of the curtain, everything appears to you at once. This painting has perfect value. Paintings by Raphael, though in strong brilliant colors, harmonize well for the reason that the whole picture is brilliantly painted, and a spot of red here is balanced by a spot of yellow there and the value is perfect. Try to avoid too strong an effect of colors and the value will be

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more easily attained. Copy good pictures for your practice work and the good value and the harmony of colors will work themselves into your style of painting. See Value, page 42.

The old masters learned by copying beautiful pictures painted by their predecessors.

PALETTE (See page 11)

The most used palette for oil painting is the wooden palette made of maple or pine or mahogany wood. They are very thin, of light weight and the sizes vary from seven inches to fifteen inches in length. They may be bought either in an oblong form or oval; the oval-shaped palette is perhaps the most popular of the two. Artists doing much painting use a larger palette, but students will find a twelve inch size sufficiently large. Hold it by passing the left hand thumb from underneath and hold the narrowest part of the palette toward your body. A large palette generally has a weight on one side, and when it is on your finger, the weight of the palette will be easily balanced and carried. With the same hand you must also hold the brushes and the rest-stick. Have the colors distributed on the outer part of the palette, that is, the part opposite your body, for if you place the colors near your body your sleeves and clothes will easily disturb and spoil them. On the palette near the thumb holding it, you can fasten the oil receptacle, leaving the center of the palette clean, as this space is used for the mixing of colors. See page 12.

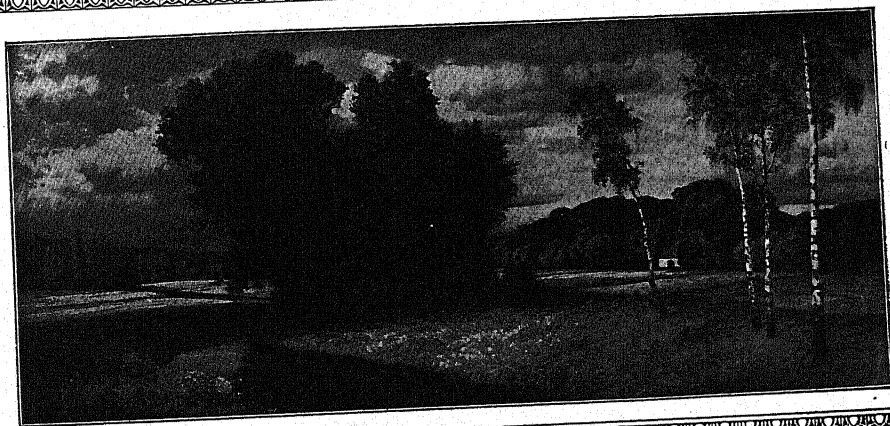
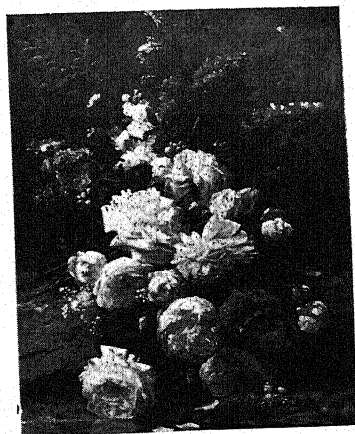
After your day's work or your lesson is over, scrape off all colors left on the palette with a knife. Rub the palette with a piece of rag until it is very clean. Do not leave any color to be used the following day, as those colors will dry and on the day after will not be of much use. Besides, the expense is very small, and it is always better to have fresh colors at every lesson. If you leave colors to dry on the palette, they will make a bad crust and in time your palette will become heavy, and you will have difficulty in scraping off the accumulation of colors. If this happens, warm the palette on the reverse over fire and scrape the color off.

Chapter XXII. SUGGESTION

ONE of the most useful practices for students after they have a certain training from nature is the copying from paintings that are considered good. Every painting has a varied effect and perhaps a different technic and style, so that students do not acquire a set method of seeing things and the changing from one style to the other gives them a very practical experience. It is also advisable to copy pictures that may strengthen your weak points. For instance, if your coloring is not satisfactory you should copy paintings having exceptionally good color effects. While, if your drawing or light and shadows are too dinky and uncertain, you must copy from painting having the broad masses and plenty of strength. Do not feel ashamed to acknowledge or exhibit your mistakes. Accept the criticisms good naturedly and strive for better work. It is also not proper for students always to paint subjects that are their strong point or what they paint well, for, if they wish to learn, they should be ambitious enough to undertake works requiring attention and continuous effort. Remember that there may be something in you that is not developed and that may come out with time and study.

A long time ago, a boy painted the Samaritan at the Well. In looking at the painting, people could not tell which was the Samaritan and which was the Well. Therefore the young artist marked the two subjects with the proper name to indicate which was which. The artist no doubt had good sense in doing so. This good sense developed later and he became a very well known artist, his paintings now selling at a good price.

Of course it may not be possible for you to obtain such a great fame, but you may develop a special ability for certain subjects and style of work not dreamed of at the present time. You have no doubt heard the story of the gentleman who, when asked if he could play the piano, answered he could not say, because he had never tried it. Perhaps when he tried, and studied earnestly, he could play the piano well. Be certain, above all things to avoid criticizing the teacher or the book for any bad results. It is all up to your strong will, to your tenacity and love of art.



Three good examples of landscapes—Simple in composition but effective.

Chapter XXII.

FLESH COLORING

Coloring of Face, Hands, Etc.

THE colors for flesh coloring vary according to the styles and ways of seeing by the individual artists.

While some artists use Terra Rossa for a certain effect, another artist will use Light Red mixed with other tints. A good palette for the painting of human features is as follows: Burnt Sienna, Vermilion, Naples Yellow, Terre Verte, Terra Rossa, Cobalt Blue, Bone Brown, Raw Sienna, Dark Cadmium Yellow, Carmine Lake, Ivory Black, Flake White. A fair female complexion may require some of those colors, while a man's strong complexion may require others, but, taken as a whole, eleven or twelve colors are sufficient for all flesh tones.

If you have followed my suggestions from the beginning of this book and have drawn the subject correctly on the canvas, you may now begin with the coloring. The dark shadings are applied at first, as, for instance, shadows under the nose, around the eyes, under the chin, on the cheeks, toward the ear, or wherever such a shading is noticed by the student. If the figure is a woman and the complexion fair, use for your shading Vermilion mixed with a touch of Cobalt Blue and White, making the mixture warm Gray. If the subject is a man with a robust complexion, use Burnt Sienna mixed with a trifle of Terre Verte and White. Should you wish to alter those shades, you can do so by taking small proportions of other colors you already have on the palette, as it would be impossible here to state the exact quantity of colors needed without seeing the person to be painted. Remember that the darker parts are to be painted before the light ones and any suggestions of shadings are to be painted at once. Having such a color at hand, you can use it also for the neck or hands or any part of the person showing flesh tone. Use your own judgment as to how far such shadings should be painted. Now paint the eyes. If the eyes are brown, Bone Brown altered with a touch of Blue may be appropriate. If the eyes are gray, Cobalt Blue subdued with a touch of Black and White, enough of this latter to make it correct will answer the purpose. If blue, Cobalt Blue and White with a very small particle of Black will give the desired tint. For dark eyes use Ivory Black



MY TREASURE—An ever interesting subject.

softened with a trifle of White.

The student will easily notice that White is a color also used to change or lighten all kinds of tints. Now begin the hair, but in a sketchy, broad way, as this is only a preliminary covering of the canvas and the real finishing will come at a later time. Bone Brown mixed with a little Dark Cadmium Yellow and Burnt Sienna and a little White will give a good foundation for blonde hair; gray hair may be sketched with a mixture of Black, Cobalt Blue and much White, while black hair is generally painted with Black and Cobalt Blue. Notice that in the hair there is always a certain gloss, or high tint, produced by the oily mixture which is natural to the human hair. This gloss is a strong high light and is generally seen at the side of the head on the curve between the top of the head and the ear. This line serves in rounding the shape of the head and is always useful and very effective.

By painting all the different objects composing the picture, and applying the color in a rough sketchy way, you will be able to harmonize the whole effect more easily. Suppose you paint and finish the face to your own satisfaction, and then begin to paint the background or the draperies, and these be too strong in proportion to the color of the face. The effect would be bad and your drapery would affect the painting. It is safer to proceed in a general way, doing this and that until the painting is roughly covered and to paint the details afterwards. The background is generally applied before the flesh and in subdued color so as not to interfere with the coloring of the subject. For instance, Van Dyck Brown, either pure or mixed with Black or Blues, will make a rich background for a portrait. A dark Gray is also effective and this can be painted by using Cobalt Blue and a trifle of Black. Clear colors, such as Reds, Greens, Yellows, etc., are too bright and harmful in a broad background and it requires a skillful hand to produce a good harmony of colors with them. When the background and flesh are finished, turn your attention to draperies and clothes, and sketch them roughly as you did the other parts. Clothes, of course, can be of such multitude of shades as to make it impossible to give here adequate colors for every one of them. However, especially in portraits, Black and White are the most common shades.

For black clothing, use Ivory Black often mixed with a touch of Brown and Cobalt Blue. In the painting of gray shading, which is often seen in flesh paintings, Terre Verte is a very desirable color, and this is used mixed with White. Apply the general flesh tone as mentioned above with occasional touches of Gray, especially around the chin or jaws where the beard grows, and blend in with the shadings which you have applied in the first application of colors. In fact, use the dark shading as used before to finish up and blend in with the general flesh tones. Remember that between the light and the shadows there is always a delicate gray tone called neutral shading, and this color helps in blending in between the delicate principal colors such as light and shadows. The color of the lips of a man is not very brilliant and can be made by mixing White with Carmine Lake and some Vermilion. If this color is too bright, add a touch of Cobalt Blue, but very little. The reflection of the ears, and nostrils, is always somewhat reddish, and this is reproduced with a trifle of Burnt Sienna mixed with White. Work around the eyes, the nose, the whole face, also apply the dark shades at first without too much detail. The accessories, such as flowers, chairs, tables, etc., must also be sketched down. Now move a few steps back from your work and look at your picture; you should see no strong contrasts. The different colors you have applied should give a flat effect and you are now ready for more finished details.

If you are a student, you cannot very well work more in this first sitting. It will be wise to take the picture and place it away in the air until thoroughly dried, which may require about one week or longer.

When dry (you may feel with your hands) proceed with your painting for the purpose of bringing the picture farther, and work more with the details. You must have the same colors in the palette as you had on the first application and you may begin again to paint the head.

A good general flesh tone for a man having a healthy complexion is made by mixing Burnt Sienna with White and perhaps a trifle of Carmine or Vermilion. Use your own judgment when you mix the colors and see if a trifle more of one or of the other would give the special shade desired.

Attempt to add a few ideas of your own, as no doubt you must have enough courage and imagination to add to our written instruction, especially in any peculiarities that may be found on your subject. Finish up the hair, using the same colors as used previously for this purpose, only more detailed, and if there are hands to be painted, paint them now, using the colors used in the head. Leave the flesh tones now as they are and begin to paint the accessories, such as the coat, shirt, etc., and retouch the background. Having worked all over the picture, place it to dry and leave it untouched for at least one week, when you may take it up again for some definite details.

Flesh tones for female subjects or children are better attained by mixing Vermilion and White and a trifle of Terre Verte. For a neutral tone between the shadow and the light, you may use Terre Verte and White, and you will have a good gray tone which may be toned down with a trifle of Vermilion. In any painting of figures, it is advisable to have the different flesh colors blended in together, and this can be done by smoothing them up with a dry brush, going lightly from one into the other while the colors are still fresh. When the colors are dry such smoothing and touching is very difficult.

We also must return to the general rule of allowing the painting to dry perfectly before painting over it again. The drier the painting the better it will be, and if you do not follow these rules and paint over the same colors day after day the picture will in time become muddy and dark. That is always the result of repeated coatings of oils applied over one another before drying. Perhaps you must finish the paintings in a certain time and you cannot allow weeks for the drying. In this case you could paint and finish one part of the picture at a time. You may divide the picture into four or six parts, then you may paint and finish one today and one tomorrow, etc., until the picture is finished. This method of painting can be more easily done if you are copying a study or a picture, and it is always advisable to leave the part you painted yesterday untouched. Keep up the painting until all the parts are well finished.

I have spoken in this chapter of general colors used for portrait work. Of course, such colors are also used for any part of the figure where flesh tones are required.

In the beginning of this chapter I have listed the most used colors for Flesh Tones. Remember that the background has a good deal to do with the flesh tones. For instance, if your background is in a general greenish dark tint, the flesh tones must also have considerable greenish reflection. In this way the figure and the background will be more closely related and the atmosphere better understood. If the background is in a warm color, such as Van Dyck Brown, Burnt Sienna, etc., the flesh must also have of those warm tones and less green. In other words, all colors in the picture must harmonize in order to have the proper value of colors. Remember that in nature unless the subject is perfectly flat, there are always light tones, neutral tones and shadows. In flesh work, this middle tone is gray and is always found between the light and the dark, acting as a blender.

Man's Colors (Robust Complexion)

For general flesh color:

Burnt Sienna, White, trifle Carmine Lake.

For shading:

Terre Verte, little Van Dyck Brown, Raw Sienna, trifle White.

Lips:

Carmine Lake, White, trifle Cobalt Blue.

Woman's Colors (Fair Complexion)

For general Flesh color:

Vermilion, White, trifle Cobalt Blue.

For shading:

Vermilion, Terre Verte, White.

For Grays:

Cobalt Blue, White, trifle Vermilion.

Lips:

Vermilion, trifle Carmine Lake, White.

Children

For general color:

About the same colors as female, only a trifle more Vermilion.

For shading,

Same as female, only a trifle Carmine Lake added.

For Grays,

Same as female.

Lips:

Same as female, only a trifle more Vermilion.

Brown Eyes:

Bone Brown, Van Dyck Brown, trifle White.

Gray Eyes:

Cobalt Blue, trifle Black, White.

Blue Eyes:

Cobalt Blue, trifle Terre Verte, White.

Hair Colors**Brown Hair:**

Van Dyck Brown, trifle Burnt Sienna, trifle Naples Yellow.

Blonde Hair:

Raw Sienna, Dark Cadmium Yellow, White.

Gray Hair:

Black, White, trifle Cobalt Blue.

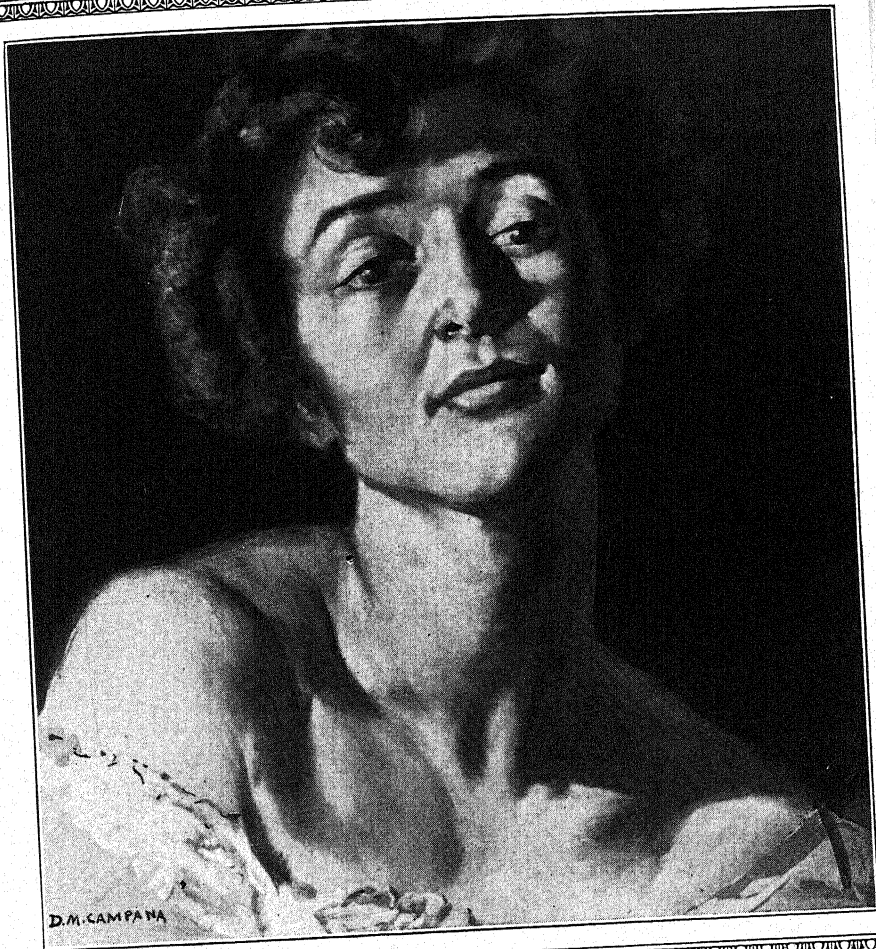
A very small addition of other colors to those mentioned above will alter the shades and make them correct for your purpose. It may be necessary to add one or more shades, as human features are very varied indeed in their coloring.

I have written a book dealing exclusively on figure and portrait works the book called "**The Teacher of Figure Painting**" costing only 75c, gives very many useful ideas on that special subject. If you are interested in figure and portrait work you will find it very interesting and helpful.

Write for illustrated list to Author of this book. It is free.

Chapter XXIV.**PORTRAIT PAINTING**

PORTRAIT painting is a very difficult work, especially for students inexperienced in the technic of this art and not well acquainted with drawing. Drawing—here lies the whole secret in a nutshell, as portrait painting, as well as any painting, can be accomplished in two or three colors with perfect results and likeness if only the drawing is correct. The meaning of this word should not be misunderstood; often it is taken to mean the outlining of the subject in pencil, and to study drawing people think it is sufficient that the student accomplish a certain combination of pencil or ink lines producing a



Portrait of Mrs. L. McCormick. Broadly treated with strong light and shadow. Received Silver Medal in a National Exhibition. Head was finished in one sitting, neck and shoulders in another sitting while colors were fresh.

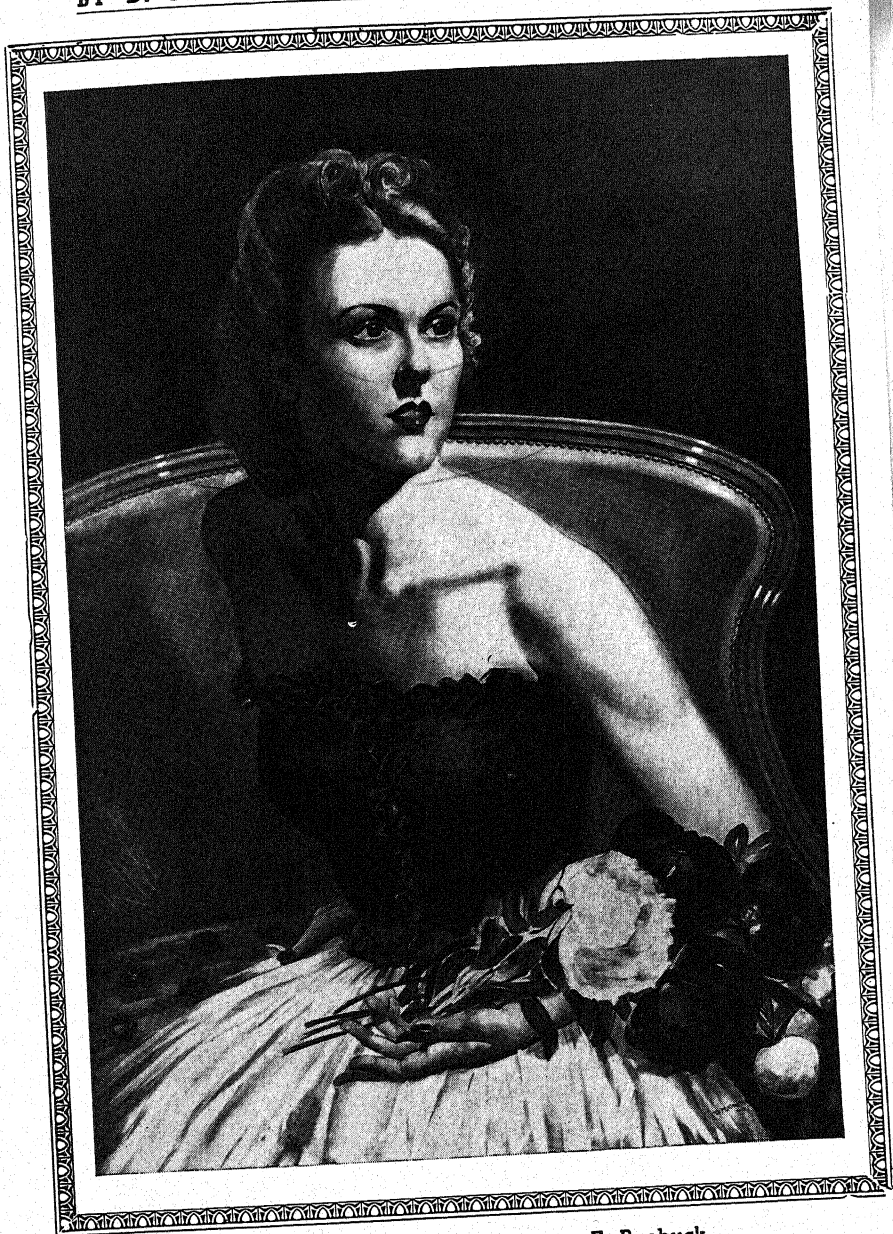
THE TEACHER OF OIL PAINTING

ure, a landscape, etc., but it is not so. Drawing proper means roundness of the figure, the perspective, for instance, of the nose showing adjustment to the cheek and the cheek gradually rounding up toward the ear and back of the head, etc., the roundness of the eyes from the eyebrows to the eyelids and down around the eyeball showing the different curves of the face. Drawing is not the flat line. It is the shading which, darker here and lighter here, must give the impression of relief. It must not only show the proper curve of the nose, but it must show that behind the nose there are other spaces, muscles, etc.

If you place a perfect cube made of white plaster on the table in front of the sunlight, you will notice that one part of the cube is light and the other part is dark, and if you were to reproduce that cube in painting, it would be necessary for you to paint one side light and one dark. The simple outline of the cube would not be sufficient to give the effect of the original, as the outline would only look flat and without relief. The same suggestion applies to the painting of a figure where, to make it look round, you must show the proper light and shadow.

The word drawing also means proportion as in a figure especially, the lack of proportion is easily detected. If the hand or foot is too large, the painting has poor drawing. The word drawing also means atmosphere, which is nothing but fitness of space. In fact, drawing is the mainstay of everything and is acquired by the continuous study and continuous practice.

It is very necessary to know that in art, coloring is of much less importance than drawing, that is, the brilliant or soft coloring that you see in the picture prints is not an absolute necessity in the making of good portrait painting. While Titian has a powerful brilliancy, Rembrandt used rather subdued colors, such as grays and browns. Raphael used bright coloring and Michael Angelo, on the other hand, made strong use of browns, greens with strong shades. The modern artists also have different styles and ways of expressing their color. Lembach used very few colors in his portraits, and very often, especially in his portraits on wood, you can clearly see the pencil lines made previously to the application of colors. A few touches on the hair, a few delicate shadings in the face, a white stroke on the collar, a few high lights



Life Size Portrait of Mrs. Rosemary E. Roebuck

on the eyes and nose and the portrait was finished and finished beautifully. His work was nearly monochrome and yet very realistic.

Sargent uses clear coloring, simplicity of touch and still produces masterpieces. Troli stacks up almost any color. We have given these few instances to show that the attention of the student should not be absorbed by the study of coloring, but by the study of drawing, the study of the proper placing of shades that will represent the subject in the roundness seen in real life.

I wish to mention here that some of the old masters painted their figures in a dark brown, perhaps bitume or a brown known to them. All the shadings on the figure were applied with this brown and varied colors, such as red, blue, green, etc., were painted over the brown.

They began with a monochrome picture and added colors as they finished it. In the museum of Florence (Palazzo Pitti) there is an unfinished painting by Leonardo da Vinci if I remember well. This picture is all in brown and undoubtedly this was his method in working up the beautiful strength of color noted in the Mona Lisa, The Last Supper, etc.

Other old masters began by coating the whole canvas with Bitume or even with Terra Rossa and worked out the light, shading gradually after the first application was perfectly dry. That this method was good their splendid pictures can testify—and still few artists follow the method and few artists can boast of the technic of the old masters.

The words portrait painting will bring to your mind at once the head of the person to be represented in the picture, and the head is no doubt the representative part and the most difficult to execute. To copy and reproduce on the canvas the likeness of the model is no easy matter as besides the human features, the spirit or feeling of the person must be felt—that is, if the subject is generally of joyful disposition, the portrait should be made to represent the person with that feeling which is more common to him or her. If the subject is of a stern temperament, a very true portrait is made when such a person is shown in a position representing a stern expression. For this reason a doctor, priest, judge, writers, etc., are generally painted standing or sitting near a table with

a sober expression and with a book close at hand. While, on the contrary, a lady is painted with a pleasing countenance, a child with a smiling face, etc. A child with a book in her hand would not be appropriate, neither would an elderly person appear correct if painted in a garden catching butterflies. The position of the arms and body should be studied and the hands should be allowed to rest comfortably.

If you are to paint a portrait from nature, be sure to have the light coming from only one window, so as not to have antagonizing lights illuminating the sitter. If possible, have a north light, as this light remains very even during the day, provided there is no strong reflection thrown into the studio by nearby houses. Reflections are changing and are hard on the eyes. It is advisable to make a few small sketches of the subject in oil and put them aside for comparison. A good many artists make two or three or four sketches of the subject in oil to make themselves acquainted with the features and with the peculiarities of the sitter. After these preliminary sketches, they begin the large painting and work quickly with a free touch, as they now have a general knowledge of the color desired, and from the comparison of these different sketches they feel more positive regarding the likeness.

Students not advanced enough to paint from nature and desiring to copy a painting or a printed study should first of all have a good clean drawing made on paper and then apply this drawing over the canvas with a sheet of impression paper between canvas and drawing. Trace over your drawing with a pointed tracer or a hard pencil. This done, remove both paper and the impression sheet and your clean drawing will be found on canvas.

Copying from a picture does not require many of the requisites needed in painting from nature. For instance, any fair light is good enough, as your model, being flat, always receives a proper light. You may hang the picture to be copied on the wall or place it on a board in front of you and begin to apply the colors. It is better to paint standing up, as you can often walk back and have a better look of the pictures from a distance, and in this way you will notice your mistakes.

Students anxious to learn figure painting will find in

THE TEACHER OF OIL PAINTING

in book, **The Teacher of Figure Painting**, many interesting instructions.

For free list of material used in painting, ask the author of this book.

Chapter XXV.

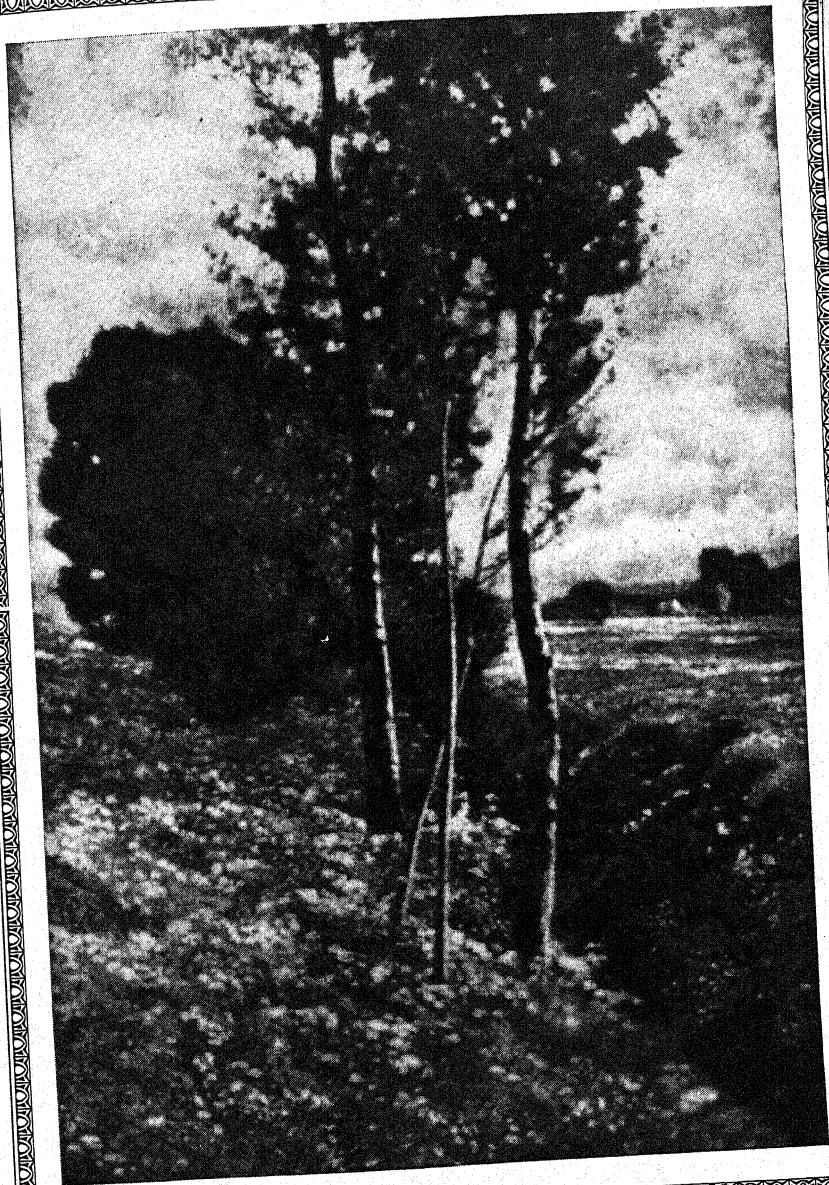
LANDSCAPE FROM NATURE

ONE of the difficulties in copying a landscape from nature is the continuous change of light and atmospheric conditions. If you begin the painting of a scene, say, the first of July, applying all the colors as represented on the scene you are copying, and return ten days later to retouch or finish your painting, you very likely will find an altogether different color effect and may have to change your general tone. In its turn this may have to be changed again on your third or fourth sitting. It is therefore of importance that you memorize a great deal in nature and afterwards combine your recollections and modify them into a good imitation of the scene you copy. To a great artist the imaginative faculties are the most precious gift, and when he looks at natural scenery not only his hands and eyes are at work, but his observant spirit as well. One of the difficulties in working from nature is to know how to select the best parts or how to eliminate others so as to make a pleasing and correct composition. It is not necessary to include the entire scenery displayed in front of you. A few trees coming up to one side of the painting, with a road curving gently in the center of the picture, and uneven horizontal line a little above the center of the painting, and the composition may be complete and good, though very simple. A certain mass of color on one side of the picture or in the center, be it trees, houses, rocks, etc., is always effective and fills up without appearing to overcrowd. Avoid any composition that has cross lines or too straight a line dividing the picture into equal parts.

Chapter XXVI.

PAINTING LANDSCAPES

PRESUMING that the student wishes to paint a landscape from nature, land, sky, water, trees, etc., his main aim should be to produce an effect that will not be striking in some part and very subdued in other



NOON SUMMER DAY

THE TEACHER OF OIL PAINTING

ward which part of the picture needs more color and which part should be shaded down to conform with the whole work. Study your atmosphere and produce the special light of day which your picture is supposed to depict. If your picture, for instance, represents a full sunny day, your sky should be blue and clear, your trees a clear green, the roads, houses, mountains, etc., should be painted in clear touches of reds yellows and brown color without dull spots. If your picture represents a shady day or a cloudy day, all of the colors must be subdued and you must use more grays, purples and violet colors mixed with the bluish greens, and occasional touches of browns. If you had touches of red, or clear greens, or yellows, your picture would have the contrast of a shady day effect, with the spots of a sunny day all in one painting, making a contrast that would be out of place.

Your atmosphere must be correct in all particulars so that an observer may quickly depict the meaning of your work without your having to explain what the picture represents. If you paint from nature, forget that the trees are green, bricks are red, water blue, tree trunks brown or any such idea as you may have as to how things should look. That the trees are green everybody knows, but such an impression in your mind is bound to influence you to make that particular tree more green than it should be to harmonize with the other parts composing the picture.

The atmosphere between you and the tree modifies the colors very much indeed, and the greater the distance, the more subdued must be the color of that tree. A mountain is composed of earth, rocks, bushes, trees, etc., and all subjects should individually be painted with a good deal of brown, green and dark colors, but still you

will notice that in all paintings those mountains are painted with a delicate bluish and violet hue nearly flat. This indefinite shade gives you the sense of distance—a shade void of details and very restful. If you allow an art beginner to paint a landscape without having a fair knowledge of perspective of colors, he will paint those mountains a dark and prominent color; the trees will have apples that appear to be easily reached with your hand, while perhaps those apple trees are two or three miles away. Those beginners are using their inner impression and paint those mountains and those trees as they know they are. They paint from memory and they lack the sense of perspective because their eyes are not trained to do otherwise. Remember that all subjects on the foreground are stronger in coloring; that is, clearer in colors than those of the background far away from you, and, the farther the landscape recedes, the more neutral and lighter should the color appear. Have a foreground full of details, a middle ground with a little detail and the background without details.

Though you are able to see individual leaves in a nearby tree, you cannot do so at a distance of a mile or two away, hence the necessity of lack in detail. Good colors for the foreground are Emerald Green, Cadmium Yellows, Vermilion, Cobalt Blue, Indian Yellow, etc., which, because of their brilliancy, bring things near to you. Burnt Sienna, Carmine Lake, Dark Green, Violet, Raw Sienna, etc., will make good tones for middle ground. Grays and Purples are appropriate for far away grounds.

Painley says: "Too servile imitation of each individual part is sure to lead to littleness of style and the object, being thus obtrusive, will destroy the breadth of the picture. Suggestiveness is therefore desired and especially on those subjects forming the middle and background of the picture. All hard lines and colors represented in the foreground will be discarded in the background and the distance will thus recede, forming a proper atmosphere."

Having mentioned the perspective of colors, we must also mention the perspective of proportions. For instance, do not have a person in the landscape of a size that does not compare favorably with other articles or vegetable life near him. Do not make the man look larger than a tree or a house or otherwise out of keeping with the

other things; do not have animals bigger than houses. All these little suggestions, apparently superfluous, are not unnecessary, as the writer has seen a good many students making a large number of mistakes of this kind.

Of course, if you copy from a painting on canvas or a paper study, the majority of these difficulties will be eliminated. In that case, you may measure your painting and the subject included therein. What you have to do there is to have a correct drawing of the painting, either freehand or by tracing the study with tracing paper. Occasionally you may step back from your work and compare it with the model. Look at both also through a looking-glass, as through the looking-glass your work will be seen reversed and a good many faults not seen in your picture while working will be detected with a looking-glass.

In this book I have written rules, suggestions, ideas, etc., and the student should look at the index whenever special rules are needed. Also re-read this book and you will always find something that you may have forgotten and that may be of help to you. The more you read it the more you will learn.

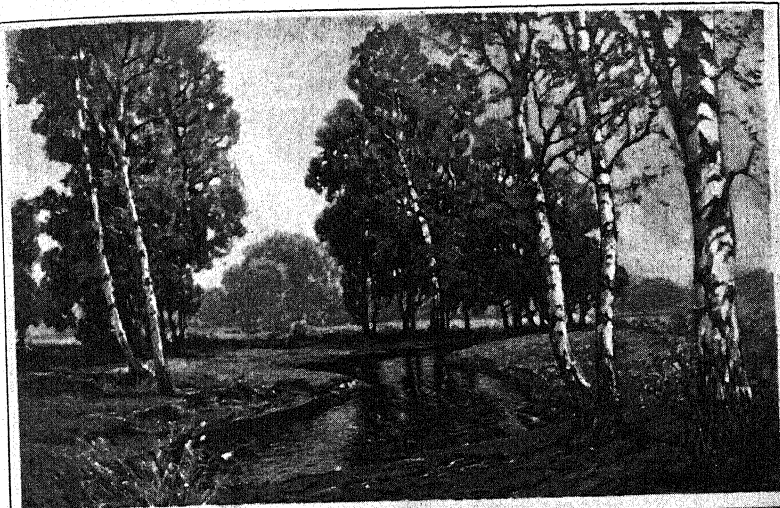
Often in studying landscape from nature an artist is undecided which part of the landscape should be used and which should be eliminated. A certain help can be found by having at hand a piece of paper with a square opening in the center, just in the shape of an open frame. Look at landscape in front of you through this frame, kept at a short distance from your eyes. Look and think if such distant hills or if a group of trees or those cottages, etc., fit well into the paper frame. Study your foreground, your composition and turn from one part of the scene to another until you believe you have found a suitable subject for your work. In sketching this view with pencil, you may add and take and experiment further.

The author of this book has a special book, **The Teacher of Landscape Painting**, full of useful information.

Chapter XXVII.

SKY

THE GENERAL effect of the sky should be made to retire. It should convey the idea of indefinite distance, distance to pierce through, and not a distance that will appear like a flat covering of the canvas. In



Two good specimens of landscape pictures, good in composition,
effective in colors.

order to obtain this indefinite distance, an indefinite color must be used—a color that is blue, but not very clear and hard. A hue toned down with a trifle of varied colors, such as Vermilion, Emerald Green, Dark Cadmium and White, either color according to the special effect represented in the picture.

It is difficult to paint the sky, its proper nature being very soft and transparent. It must not hang as a plain sheet and, though its color is blue, the shade must be subdued and toned down to comply with the general effect of the picture. If the sky you are looking at is clear and void of clouds, you will notice that at a far distance its color is much lighter than the sky over your head. If there are clouds nearby, these are also stronger in color than the clouds in the distance, and these latter must be painted in lighter colors. A clear blue sky is void of moisture. The more moisture there is in the air, the more the sky will lose its brilliancy and become dull and dark. It is unnecessary to explain that clouds can never be painted from nature. They are so full of rapid changes as to make any attempt to copy them from nature almost futile. Such quick changes may not be noticed by the unobservant, but students will not be able to follow their changes and reproduce them in the painting exactly as they saw them the first time.

Clouds are nothing else than moisture or fog gathered in the air and moved around by the wind currents. The changing or meeting of colder or warmer currents condenses this humidity or fog and turns it into rain. Notice that in the distance, right over the mountains, there are always heavy clouds caused by the humidity or evaporation from those mountains. Shapes of clouds vary according to wind and distance. If the wind strikes them from underneath or from above, they acquire a round, wooly form; if the wind strikes them from the side, their form will be long and narrow. In painting solid clouds, do not have them too flat and solid. Shade them on the side opposite the sun and have the high lights toward the sun. Give them always a certain roundness and they will float better and more easily. On an evening with a good sunset, the clouds are illuminated and become yellow, red, brown, gray and finally disappear for lack of light. On a stormy dark day they will be of nearly gray tone; that is,

nearly gray. Thus, the light of the day influences their colors at all times.

As mentioned before, all high lights in the clouds should be towards the sun, as from the sun emanates all light. The rule should be observed and remembered by students. You may very often hear of the blue sky of Italy, Spain, Mexico, etc., and those regions really have a sky with a strong blue color because the humidity in the air is too slight to affect the depth of the firmament. In northern countries, such as England, Russia and the northern part of the United States, where the climate is colder, the humidity is greater and the sky is less bright. When the student begins to paint a landscape, the sky would have the first attention, as the strength and color of the air must influence the other parts included in the landscape.

Begin at the upper part of the picture and come gradually down until you reach the horizon. A good color for a clear sky is Cobalt Blue mixed with White—enough of this latter to suit your general effect. You may also tone it down with a trifle of Vermilion, as sometimes the Cobalt Blue and White give too clear a tone and a trifle of Vermilion mixed with them will make this shade much more soft and pretty. Begin to paint at the upper part of the picture, and in coming down add continually of the White so as to lighten up the color. Clouds can now be put in with broad strokes and with varied touches of brown or gray, according to need.

On a stormy day, of course, the sky must not be painted blue; neither can it be painted blue in the evening or at dawn. To help a beginner as much as possible, we give at the end of this chapter a variety of sky effects and the different colors that are best used to paint such effects. The student should also use his own judgment in adding trifles of colors that may improve or complete the picture.

By all means, do not paint today over the work you did yesterday or the day before, but allow that part to dry perfectly before you retouch it. If the painting is too large for you to sketch it all at one time, divide it into parts and paint one part today, one part tomorrow, until the whole picture is sketched. Apply the colors of the clouds in a round touch and intermix and blend in the shadows with the sky so that they do not appear cut out. The perfect atmosphere in a sky will be the one that

is well blended in and that has no straight lines or any part of the clouds that will suggest division of the picture.

Clear Day and Blue Sky

For Sky

Use Cobalt Blue, White and trifle of Vermilion; add more White the nearer you come to the horizon.

For Stormy Sky

Use Cobalt Blue, White and Raw Sienna; add more White toward the horizon.

For Sunset

Use White, Emerald Green, a trifle of Cobalt Blue and a trifle of Vermilion at the upper sky. Going down toward the middle of the picture, add a trifle more Vermilion. Near the horizon add dark Cadmium Yellow. Blend the three shadings together.

For Night Effect

Use Black or a trifle of Cobalt Blue and a trifle of White. If there is a moon, have this in White mixed with a trifle of Naples Yellow. The edges of the clouds are also illuminated with this color, though not so striking.

Clouds

For Bright, Sunny Day

Shade clouds with White mixed with a trifle of Bone Brown and a trifle of Cobalt Blue. The high lights are in White mixed with trifle dark Cadmium Yellow.

For Stormy Days

Bone Brown, trifle dark Cadmium Yellow, White. For high lights use less Brown and more White.

For Sunset

Near the horizon use Vermilion. Some of the clouds are more purplish. Therefore, add trifle of Cobalt Blue to the Vermilion coming up from the horizon toward the upper part of the picture, and make the clouds lighter by adding White and a trifle of Emerald Green or Blue. Sunset clouds are generally long strips, some broad, some narrow. If you copy a painting on canvas or paper, rules will have to be changed according to the model.

It can be said that no two sunsets are alike, as the variety of clouds and colors is always different and striking. A ray of sun is occasionally seen coming out from between the clouds, and changing the brilliancy of the

sky effect into a bluish, delicate gray. Sometimes the clouds are small, woolly and in column-like succession, moving slowly and orderly—a mass of wandering spirits exploring the unknown vastness of the sky. It is impossible to define a form or a color for clouds, as any form or color is found in them at different times. If the student acquires a little skill in painting them with soft edges and transparent tints, he will make no mistakes, and his or her work will be satisfactory. Copy a number of pictures having good sky effects, as this will train you toward a better understanding of the atmosphere. Do not attempt to represent the sun itself, as your painting can never represent its immense power of light. Even in a sunset the sun effect is a very difficult matter, and by covering it with a cloud you can more easily give a fair imitation of clouds and sun conditions with strong ray of light, fan shaped illuminating the sky.

Chapter XXVIII.

• ROCKS

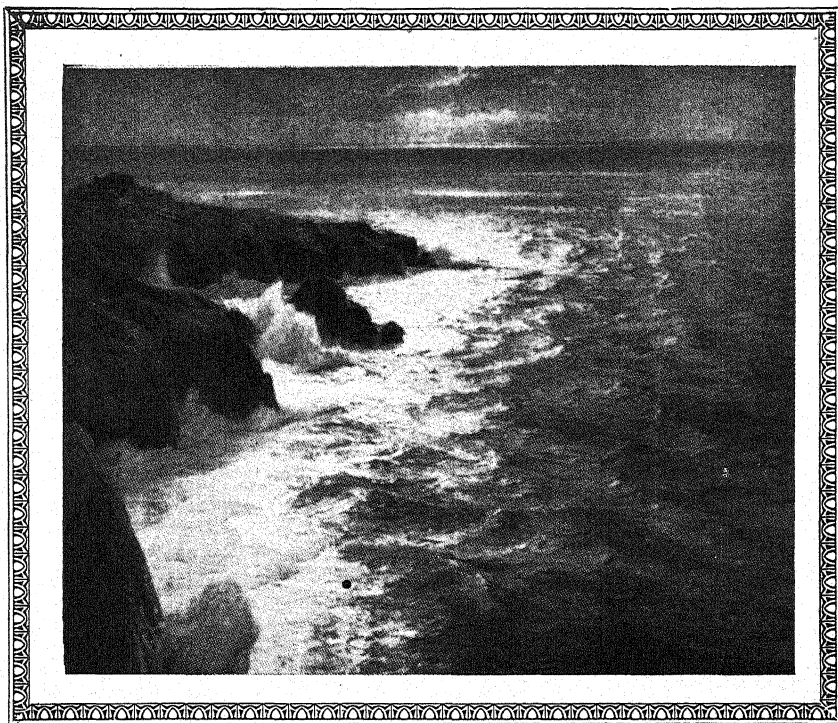
IN LANDSCAPE painting, a few rocks here and there are very effective and their character is not very difficult to reproduce. One of the main requisites in the painting of rocks is the simplicity of stroke in the shading. Apply first the light parts of those rocks with broad, flat touches of the brush, using White toned down with Black or a trifle of Bone Brown, or both, according to the effect. Then make another mixture which you consider dark enough for the shading, using about the same colors, only less White, and apply a flat, broad shadow on one side of the rock and perhaps a touch or two at the bottom where the rock joins the ground. A long, thick touch through the light part with the dark color and perhaps a touch or two of Green to suggest moss will make it more effective. A few branches here and there will also give more life to the picture. Stones or small rocks are also made with a single broad shadow, only be sure to apply the light first and the shadows afterward. Colors most used in rocks are Bone Brown, Van Dyck Brown, Black and White. A touch of Crimson Lake mixed with the dark shadows will warm up the effect.

Chapter XXIX. MARINE PAINTING

MARINE painting is a water scene with plenty of open air, sky, boats, etc. Most of the marine paintings have a considerable quantity of clouds, as they are formations of humidity produced by the water itself. As such an open scene is generally habited by winds, the clouds are nearly always large and full of colors with a rounding shape, and the clear sky behind them is of a deep blue. It is often noticed that while still water, such as pond water or small lake water, reflects the clouds and surroundings, the sea water is generally of a greenish tone, deep, or of a dark blue hue, without reflections. The rough surface of the sea water accounts for these colors, as the waves break up the mirror-like reflections given by a quiet body of water. In painting still water, apply the colors with a horizontal stroke, blending in the reflected articles in the distance, the reflections of the clouds, boats, trees, etc. Paint on those reflections first and add afterward the general local tint—gray, green or blue, as the case may be.

On a rough sea water, apply the colors with a wavy stroke that will conform with the shape of the waves. Apply the dark shadows of those waves and you may add afterwards the middle tones and finally the high lights and the foaming sprays seen at the top of the waves. There is a good deal of strength in those masses of moving water and some of the dark shades are nearly black or a very dark blue. Therefore, paint them with a sure hand and a strong touch, with occasional emerald green reflections, plenty of motion, for your handling of colors and brush should not be too tame.

If there are boats, sails, buoys, etc., apply those incidental objects after the water has been painted, as their reflection will figure here and there in the water itself. All reflections must be painted darker than the real color of the subject casting that particular reflection. For instance, if the sail is clear white, the reflection is a trifle grayish; if the buoy is Vermilion, the reflection is nearly as dark as Burnt Sienna, etc. Clouds and sky also, when reflected in the water, should be painted darker than their natural color, this change being caused by the depth of the water, much like the backing of a looking-glass



A water scene, simple but not easy to paint. Atmosphere in this instance requires several sketches for color. The water and sky have about the same hazy blue, gray, green tone and just the rocks are painted to make the scene more interesting.

that makes you appear more pale or more red, according to the quality of the silvering on its back.

All reflections should be painted directly under the boat, sails or other object casting such reflection. Of course, in a rough water, reflections are much broken up, while on quiet water they often reproduce the object entirely. Small ripples breaking them up, painted in a long horizontal line, will improve the transparency.

Chapter XXX.

TREES AND FOLIAGE PAINTING

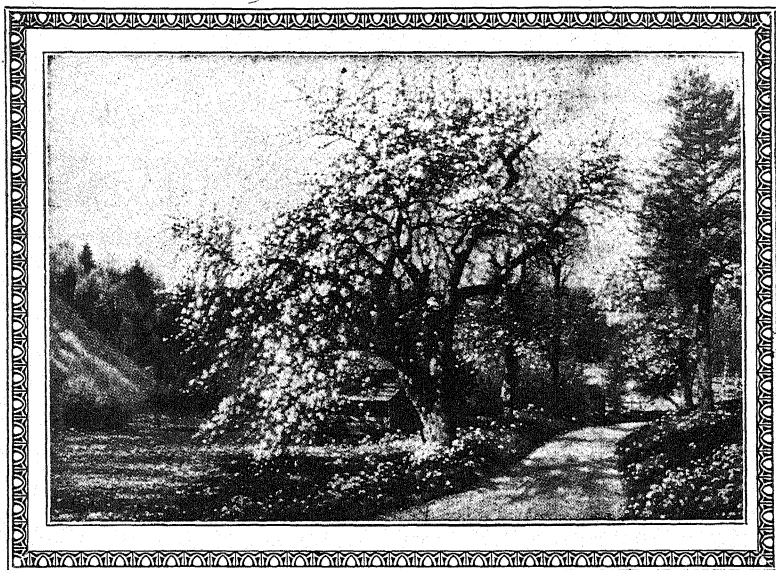
EVERY species of tree or bush has a different kind of leaf and stem. For instance, the pine tree has small, straight leaves moving upward. The weeping

willow tree has long branches and leaves growing downward. The oak tree has broad leaves and branches moving outward, and so students must study all kinds of trees in order to understand their true character. By using your brush according to their shape and the shape of their leaves, you can more easily portray the different trees.

The pine tree, which has straight leaves moving upward, may be painted with small, straight strokes of the brush in a perpendicular way, very much like line work, while the oak tree should be painted with horizontal strokes, and the weeping willow with long, downward strokes, etc. This method of showing the movement and the character of those trees by the different way of painting them is very effective and saves considerable time. In painting trees in a landscape you must not show the accurate form of the leaves, for, on account of their distance, you are not supposed to see their form, and the shape of your brush work is sufficient to give a good suggestion without too much work.

Notice that leaves in one tree may be scattered and divided in small clusters branching out from all parts of the main stem, while other trees have leaves growing more closely together and in clusters of large size at the end of the main branch. Study well the movement of the tree trunks. Some have a smooth, straight bark, moving straight upward; some trunks are uneven, twisted and full of knots, and still others have a broken bark with cracks, roots, etc.

A person looking at a beautiful scene will appreciate the general view and will wonder at God's creation, but will not anticipate the many details that must be absorbed by an artist painting such a view and the difficulties encountered. It is a frequent error of students to consider the painting of trees a very easy matter, for trees are difficult, not only because of their different species, but also because they must appear easily moving, with transparent foliage, with the sky showing through the leaves. Corot said that trees must be made to appear so that a bird can fly through it. The effect must be light and easy and not a solid mass of color. In painting them, have the darkest part in the center of that cluster. Have also occasional open spaces where the sky is seen. Be sure and put in those branches after painting the sky,



and leave the sky spaces open when you apply the foliage. Paint the branches of stems after the foliage, and make those stems work through here and there in a quick, easy manner, appearing and disappearing between the foliage, and be careful not to have your lines too straight, which would give the appearance of wires.

Begin to paint foliage with the thin shadings of colors and apply the heavier touches later. Thick touches will improve the effect. Be sure and see that the tree you are painting will keep its true character, so that the observer may recognize it at once as a birch tree, an oak tree, a fruit tree, etc.

Everybody knows that in painting it is necessary to differentiate carefully between a dog and a cat, while many people paint trees in the same general way, without regard to the different species whose character is as distinctive as that of animals. Observe before you paint, as the power of seeing correctly is gained by a careful examination of the general appearance. An artist said that if he has 30 minutes to complete a certain subject he will observe it for 25 minutes and paint it in the last

5 minutes left. Before you proceed to eliminate any object, examine and understand the leading feature, then learn the small component parts, their shape, proportion, etc. Bushes are also varied in character, though not as decidedly as trees.

Complete catalog models in full colors to copy from will be sent by the author of this book, for the asking.

Chapter XXXI. SNOW SCENE

THE COLOR of snow is white, but in connection with a full landscape with trees, houses, roads, etc., its color becomes gray and sometimes gray leaning toward violet. Of course, the condition of the weather and sky has a good deal to do in influencing the effect. If the sky is dark and sullen, the snow of a landscape appears a cold gray. If the sky is warm, as, for instance, at sunset time, the color of the snow is nearly violet. On a clear, sunny day its color is close to white, perhaps a trifle blue. You may notice this effect in looking at footprints or wagon marks made in snow, as you will then see certain parts which are darker and certain spots which are lighter. These high lights are painted with clean touches of white and this white will accentuate the gray tone of the landscape.

Paint snow in large, broad touches, as this will make a softer effect. Softness is the true nature of snow. You very often see a snow landscape with a strong light, coming out of a cottage window, or a sun ray when the sun is going down. This effect is very pretty and is made by painting the light in Vermilion mixed with White or Carmine Lake mixed with White. The snow scene must be painted first and rather dark and violet, as at the time of day when houses use artificial lights or at sunset time the scene is naturally a little dark. The stripes of light coming out of the cottage windows illuminating the road and tree will make a very nice contrast. All shadows cast by trees, banks and bushes are of a strong violet color. Trees not under this artificial light are of a cold tint with Bone Brown and a trifle of White. Use the same color for the occasional fence, the crows, etc., as these incidental items make the painting more interesting.

Snow Scene

Sky

White mixed with a trifle of Cobalt Blue and a trifle of Bone Brown.

General Snow Effect Over Field

White mixed with trifle of Cobalt Blue and trifle of Vermilion—very little of this latter. Often a touch of Black mixed with White gives the special tint desired.

Cast Shadows

Blue, a trifle of Crimson and White, with perhaps an addition of Black.

Trees

Bone Brown with a touch of White.

Artificial Light

Vermilion or Carmine Lake mixed with a trifle of White.

Chapter XXXII.

FLOWER PAINTING

WHEN we speak of flower painting, portrait painting, landscape painting, etc., we always refer to the painting from nature, as this seems to be the most important and difficult work in this branch of art. When students are copying from a study or from a painting, our special suggestions of colors cannot always be adhered to because nature's effects are unlimited and the model may require colors not included in these pages. Therefore, when you paint from models, you may change some of the colors or add others until your effect is correct. In painting flowers from nature, it will be easier to paint them indoors, as the light will then be directed on the flowers from only one side and the light and shadows will be more clearly understood. Out-of-door painting is difficult, as the light illuminating the flowers comes from all directions, which fact hampers the beginner considerably.

Arrange and group all the flowers with good taste—with occasional leaves between them, allowing parts of the background to show through them here and there, as this will add to the atmosphere. Have them either in a pot or lying on the table carelessly, with only one window throwing light on them. Have a correct drawing made

with the pencil very light, and you will find that this will help you when you come to apply the colors. If you are not very strong in drawing, you may draw your subject on paper and then trace it and pass it afterwards on the canvas with impression paper and the lines will be light and clean.

In another chapter of this book I give different colors used for different subjects, such as roses, violets, chrysanthemums, etc., and the students may refer there when they paint those given subjects. In the painting of flowers it is necessary to avoid too solid a form. Petals of nearly all kinds of flowers are delicate and transparent, their edges well moulded and twisted, and you must study their peculiarities in these movements of shade and colors. Have crisp high lights and be certain you paint some occasional sharp details; also that each individual flower has more light on one side and more shadow on the opposite side.

All flowers have a curved shape, and the light and shadow applied correctly will help to bring out this effect. We must mention further the appearance of reflected lights on the flowers, especially on those whose nature is of very thin texture, as, for instance, in the petals of roses, orchids, wild roses, carnations, etc. Those petals are so thin that the daylight penetrates them and in coming through it gives a certain light which is very bright and pretty. If you are new in copying from nature, you will not notice these reflections, but if you observe a rose well illuminated by daylight, you will see in the petals toward their attachment to the main stem a tint clearer and lighter than all other parts of the rose. In a pink rose those reflections will be in Vermilion. If the rose is dark red, the reflection will be of a pink or carmine color. If the rose is yellow, the reflection will be of a dark Cadmium yellow, very bright, etc. The light coming through such a thin tissue shows the nature of such a tissue, the same person standing in front of the sunlight will show at the ear a strong reflection which is very red, produced by the sun's rays coming through the thin tissue of the ear and showing the blood therein.

In painting flowers always apply the darkest colors and shadows first. Sketch down all the flowers and leaves roughly and the vase or whatever is in the picture, and do



Good rose form. Light, transparent, spirited, artistic.

Sketch down with pencil the varied species of flowers. If you do this sketching again and again, you will be able to draw and paint flowers correctly without any model.

not begin to finish any part of the picture before the canvas is completely covered. In painting the leaves, be certain that you have the true shape of leaves belonging to that particular kind of flower. Rose leaves have one shape; poppy leaves have another shape; violets still another, etc., and be sure of every peculiarity pertaining to those leaves, how they are bent, how they are attached to the stem, how many in the branch, what a shape of denting they have at the edge, and finally their special color. Rose leaves are nearly flat with a sawlike edge and come in clusters of three, five and seven leaves. Lilies have long, narrow leaves with an even edge. Poppies have twisted leaves with a very broken and uneven edge, etc.

We wish to teach the student the advantage of knowing how to notice the different characteristics in still life. We mentioned before that in a picture of this kind it is advisable to have occasional parts of the background show through some of the flowers and leaves, as a too solid mass of colors will give a heavy appearance to the painting. Be crisp, do not overwork, and do not repaint any part that is still wet, but always wait until the color is perfectly dry before you apply new color over the old.

In arranging a group of flowers, divide them in a way that they may not be too crowded on one side and too few in the other part of the picture. In fact, simplicity is advisable. When you paint them, paint those that are farther from you a little more subdued in color than those that are nearer to you, as this will help in giving perspective to the group.

There is also in still life painting, as in landscape painting, a certain perspective of colors to be observed, and in grouping the subject for the painting, attempt to have in the foreground a flower which has a clearer color, and keep darker and quieter shades farther back. Arrangement of colors must bring the best effect.

Poppies

Field poppies of the bright red variety are painted with Vermilion color and shaded by the addition of Burnt Sienna to the former color. The center of the flower is Emerald Green and the small seeds around it are Black. There are field poppies with a delicate pink color and such a color is made by mixing Carmine Lake with White. White poppies, which are seen occasionally, are painted with White and a very trifle of Black. The very large poppies, called Japanese poppies, are painted with the same reds as the field poppies. The Yellow California poppies are painted with Dark Cadmium Yellow and shaded with Raw Sienna.

Violets

Single or double violets are painted by mixing Cobalt Blue with a touch of Crimson Lake. Any other blue, as Permanent Blue or New Blue, will also make good violet shades. Paint violets one stroke for each petal, and paint them in a good dark color. By adding a trifle of White to the same color afterwards, you can put in the light shades.

The light touch in the center of the single violets is in the dark Cadmium Yellow. The light part in the center of the double violets is in White mixed with a trifle of Emerald Green. Dark touches for details are applied with a pointed brush at the finish.

Daffodils

Yellow flowers like daffodils are painted with Light Chrome Yellow with a trifle of Raw Sienna added for the shadings. These colors are very much used for all varieties of yellow flowers, mixed with occasional touches of Light Cadmium Yellow. The cup in the center of daffodils is in dark Cadmium shaded with a touch of Raw Sienna and White.

Narcissus, White Lilies, Lilies of the Valley

Narcissus and all white flowers are painted in a flat tint of gray, made with White mixed with a trifle of Black with perhaps a very little of Emerald Green or Cobalt Blue as needed. Apply the whole of the flower in gray tone, put in occasional reflections in a delicate yellow or green and paint the highlights last in plain white color.

Carnations

There are many varieties of carnations and just as many varieties of colors. The clear red flower, nearly the color of field poppies, is in Vermilion Red shaded with Carmine Lake. There is a darker red carnation which can be painted by mixing Burnt Sienna and a trifle of Carmine. The pink variety is painted with White mixed with a trifle of Carmine Lake. The white one is painted in gray similar to the narcissus mentioned above. The yellow carnation is not quite so bright as the daffodil and can be painted by using White and Light Cadmium Yellow for the general tone and Raw Sienna and White for shading. The dark small lines in the petals of certain varieties of carnations are painted down with a small pointed brush. Those small lines are generally in Burnt Sienna.

Poinsettias

Poinsettias are painted in Vermilion Red, perhaps toned down with a trifle of Van Dyck Brown. The small seeds in the center are in Chrome Yellow mixed with Cobalt Blue.

Pansies

It might be said that pansies can be painted with any color, as there is such a variety of tints that to paint them with any color is just as safe as to follow a prescribed rule. There are the violet variety painted with the color mentioned in the paragraph on Violets. There is a dark, deep blackish variety which can be painted by intermixing Black with Burnt Sienna or any of the reds as the need requires. There is the yellow kind painted with touches of Light and Dark Cadmium Yellow and occasional touches of Burnt Sienna. The three dark spots are always in Black or Van Dyck Brown or Dark Violet. If you have a good drawing of a pansy, you can paint it with any color you may prefer.

Peonies

Peonies are very similar in color to roses, either pink or dark red or white. If you read the paragraph on Roses, page 77, you will have a fair idea of the different coloring which can be safely used on peonies. Of course, the leaves of peonies are of a different shape than those of the roses.

Sweet Peas

Sweet peas of the pink variety are painted with Carmine Lake and White mixed. The lavender variety is painted with the same color as the pink, only with the addition of a trifle of Cobalt Blue. White sweet peas are in the colors mentioned in the chapter for white flowers.

Chrysanthemums and Asters

These flowers also have a very varied field of colors. The yellow species can be painted in Light Cadmium Yellow and shaded with Raw Sienna. Apply the Raw Sienna first, imitating with the touch of the brush the shape of the petals. The Light Cadmium Yellow is applied last. Dark red chrysanthemums are painted in Burnt Sienna and sometimes in Vermilion Red. The purple flowers are in Crimson Lake and White. The white variety is painted in White mixed with a trifle of Black. Asters are painted by using the same colors as those used in chrysanthemums. Toward the end apply a good number of high lights, as these flowers are full of motion and life.



A good method to learn coloring is to copy such flowers as are gifted with a brilliant color. The example shown above is one—Roses, Poppies, Gladioli, Geraniums, etc.

A POT OF CARNATIONS

It is difficult to find another flower with the vibrating vitality of the carnation. It startles, their color is clear and varied, it is smart, vivacious, decorative. Not easy to copy.

Azaleas

For azaleas you may use the same colors as for roses, as the tints are very much alike.

Notice.—The list given here is by no means complete, as the variety of flowers comprises over 15,000 individual species. We would advise a student desiring to learn the colors used for a certain kind of flower not mentioned in

THE TEACHER OF OIL PAINTING

is book to look upon an equivalent flower found here and follow the suggestion of color given for the same. lowers are very interesting subjects to paint and always make very salable pictures. Paint them in a lively manner, use the brush freely and with a good swing.

Orchids

One of the most popular orchids is the larger lavender kind. This delicate color is made with plenty of White, a rifle of Geranium Lake and a trifle of Cobalt Blue. The cup in the center is made of the same color, using less White in the mixture. This will make a clear, intense color. For the yellow, white, etc., species, see chapters dealing in flowers of those colors.

Chapter XXXIII.

ROSE PAINTING

ROSE MADDER, Carmine Lake, Crimson Lake, White, Emerald Green and Cobalt Blue are the colors most generally used for the painting of pink roses or dark red roses. If the background of the picture is in dark green, a trifle of that green must appear in the darker spots of the roses. If the background is in dark brown, occasional light shadings of brown must show in the shadings of the rose. In fact, the tint of the background must be reflected here and there in the flowers and leaves to harmonize the whole effect and soften the painting. Should you keep the color of the roses a clear red tone and have the background of green, brown or gray without any intermixing, the roses will be foreign to the other parts of the picture and they will look woody and sharp in form. This intermixing of the ground with the color of the roses will produce a neutral shade and this neutral shade should be applied on the first application of color when you sketch down the whole painting. Later, when the color is thoroughly dried, you may paint the light tones of the roses with a clear shade, say, of the Carmine and White mixed and only cover slightly the dark neutral tones applied in the first sitting. Notice that the rose petals radiate from the center of the rose, beginning very small and growing larger and larger the farther they spread from the center. It is therefore advisable to begin the painting of the rose from the cen-



The above dial was painted with mineral colors on a 36 inch steel slab, coated with white porcelain and baked at 1500° Fahrenheit. Was to be used in a high living room of a large mansion in a specially built chime hall clock. The owner of the mansion posed for the picture.

ter, use your brush in a rounding touch, following the shape of the model. It takes more time to learn this method, but it is well worth the attention and time given to it. High lights and sharp touches will come later when the picture is nearing completion.

THE TEACHER OF OIL PAINTING

Yellow Roses require Dark Cadmium Yellow, Light cadmium Yellow, White, Raw Sienna and occasional touches of Emerald Green.

White Roses require White, Emerald Green, Cobalt blue, Light Cadmium Yellow.

Pink Roses require Madder Lake, Carmine Lake, a trifle of Cobalt Blue, Emerald Green and White.

Dark Roses require Crimson Lake, Ivory Black, White, trifle of Cobalt Blue.

To these general colors given for different kinds of roses must be added other occasional colors which harmonize with the color of the background, as it is impossible to describe here every minute detail of the pictures to be painted by students. Always copy the peculiar character of the species of roses you are painting, with their twisted petals, sometimes round, sometimes pointed and be careful to give them the style belonging to them. The stems of the roses will come at the end and, though they are rather stiff in nature, they should be exaggerated enough to make them look at ease. Different little additions of a bud here and a leaf there, a thorn or a brown leaf increase the interest of the picture. As a rule, when a picture is finished and the group of roses faithfully copied, the artist adds or eliminates incidental subjects or parts of them—subjects that do not seem to help the decorative part of the painting. Perhaps the table where the roses are lying would look better if painted a trifle lighter than the original, or perhaps at one side of the background a brighter color would relieve center because the stronger and clearer color is found here.

By the word local color the student should understand the general color of the subject, as, for instance, the local color in a pink rose is the Carmine and White mixed, and the high lights and shading of the rose are the complementary colors. Mix the proper shade on the palette and begin to paint from the middle of the rose and try to produce with the brush the same curves made by the petals, but without much tinkering and details. Have the colors of the rose rather darker than lighter, as on the next sitting you can easily touch up and apply the right shading.

It is a general rule to paint all subjects such as flowers and fruits in a darker tone and apply the lighter shades

afterwards. If you should apply the lighter shades first and the darker shades afterwards, you would have more difficulty in producing the proper work. Sketch the roses, leaves and the background with any other subjects represented in the picture. The roses nearest to you are clearer in tone than those that are farther back, and these latter must be painted more subdued by adding to the pink tone a trifle of Emerald Green. The leaves in the foreground also should be painted in a clearer color than the leaves more distant. When you have everything sketched, place your painting to dry and do not work over it until it is free from all moisture.

We have mentioned how helpful it will be to students if they learn to make strokes of the brush that comply with the shapes of the flowers or leaves they are copying. Very often one stroke is sufficient to show the character of a subject. Rose leaves, for instance, being oval and flat, should be painted with one or two flat strokes and no more. In painting a group of flowers avoid solidity and giving the impression of light coming direct on the group. Write this author for list of studies to copy from. Sent free.

Chapter XXXIV.

LEAVES

I HAVE remarked at other times that leaves and their handling in connection with flowers and fruit are very often neglected or misconsidered in painting. The same is said of the painting of parts of the human body, such as hands or feet, where students find the task very difficult and often complain that hands and feet are more difficult to copy than the head. Leaves are difficult because they do not interest the students as much as flowers or fruit. They are less copied and studied and when the time comes for their reproduction the leaves are badly painted, with stiff movement and bad form. You can detect the real art education of the student in the general execution of all individual parts of the picture—the flowers as well as the leaves. An extensive number of informations will be found in book **The Teacher of Flowers and Fruit**.

Of course, every species of flowers or fruit has a special form or leaf, perhaps with very small variations,

THE TEACHER OF OIL PAINTING

it with variations nevertheless. Roses in general have an oval shape leaf with dented edges, rather smooth in texture and often glossy in appearance. They come in clusters of three, five, seven or so. Grapes in general have a three-pointed leaf, with veins radiating from the stem. They are also dented, but those irregularities are larger and much stronger than those of the rose. Tulips have a long tongue-like leaf very artistically twisted and often closed in the form of a book. Poppy leaves have a very broken shape, and, in fact, all varieties of flowers show individual character in the shape of their leaves.

Fruit leaves are generally thicker and more rigid, perhaps for the reason that they accompany fruit, which is heavier and clumsier compared with the light nature of flowers. When students paint leaves they must be certain of their form and paint them freely and crisp. Apply the dark leaves; that is, those leaves that are standing in the shadow or background, and come gradually to those in the foreground. It is more helpful to paint the leaves before the flowers or fruit, because those leaves give a certain background to the flowers or fruit. When the dark leaves are finished, and the flowers are sketched properly, you can paint the light leaves. Have part of the background here and there showing between the leaves to make the picture less solid. Use your brush in such a way that your touch be of the same shape as the leaf, as this study of touch saves considerable time. One touch can suggest more than half an hour's tinkering. Do not forget the stems, lest the leaves hang in the air. Show occasional touches of high lights at the edge of the leaves, as this will make them more delicate and airy.

Chapter XXXV.

FRUIT PAINTING

FRUIT painting, like the painting of flowers or inanimate subjects, is called **still life**. The term distinguishes it from the painting of live persons and live animals, called **life painting**, as well as from landscape painting, figure painting, ornamentation, etc.

In a picture representing fruit there is generally a group of one or more species of fruits, either laid on a table or in a basket, etc. Heavy fruits, such as

apples, pears, peaches, etc., look very appropriate when raised over something high. The lighter fruits, such as currants, gooseberries, blackberries, etc., can be represented on a vase. However, better and easier effects are attained when they are grouped carelessly in a basket or on a table. Different fruit, with a few incidental leaves thrown in and a basket, make a good background for the fruit. Do not spread the fruit too symmetrically, but allow one to overlap another and see that the group is artistic. The light should illuminate the subject from one side only if possible, and if possible from the north, because this light will not change so often and is softer for the purpose. It is not advisable to have the sunlight illuminate your subject, as this is too difficult for students.

In another chapter we have given colors for the painting of different fruits and all of these fruits will be found listed in the index. Before beginning the coloring, have a very accurate drawing of the whole picture. Notice that the fruits have not the transparent shade found in the flowers, as fruits are thick and solid, while flowers are light and transparent. Study the shapes of the leaves. Have a dark background to show up the different fruits and paint the picture in a very sketchy and artistic way.

Plums, apples, peaches, etc., are very often painted lying over the green grass, representing them as fallen from the branches and gathered up for collection. Such fruits are very seldom painted on the branches. A pottery vase, rather solid in shape, is often included in a still-life group of fruits and flowers and this vase is painted in colors that make a good contrast with the other subjects in the pictures.

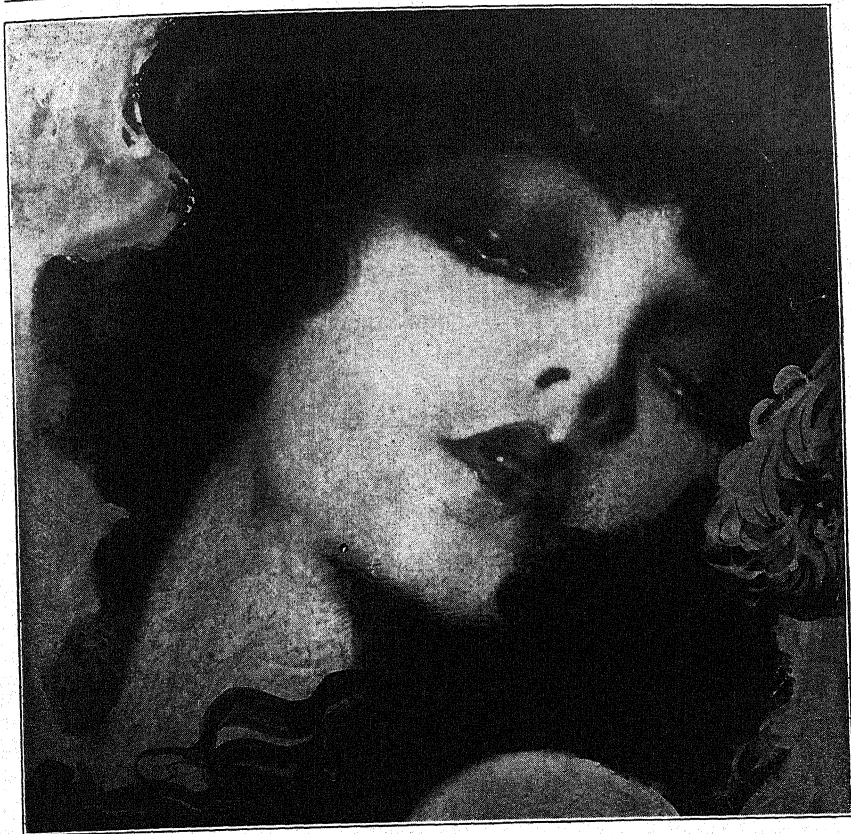
Chapter XXXVI.

APPLES, PEARS AND PEACHES

APPLES, peaches and pears, as well as grapes, are very popular among the subjects used in the painting of still life. I described the painting of grapes in a separate chapter and the student should refer to the index for any individual description of fruit. Apples and pears, like other fruits having a smooth surface, have a certain gloss which is always reproduced with a clean

white stroke of color. Peaches have a more velvety skin and no strong high light appears on such fruit. They have instead a violet, nearly gray, color that makes the effect soft and pretty. In grouping such a variety of fruit, try to have good taste and place several of them together in an upturn-basket, for instance, or any receptacle, and also have a few of them outside. The group can also be heaped up gracefully without any basket, and have some occasional fruit scattered outside of the group, one at the front, etc. The effect will be better if you place a dark cloth under them and also if the background is dark. If you wish to have a bowl or any other receptacle included in the group, do not place it right in the center of the picture, as it will detract the attention from the main subject—the fruit.

Apples should be sketched down by painting first the dark shadows, which are partly red and partly green. Use Carmine or Vermilion toned down with Burnt Sienna for the red parts, and where the shadows are green use a touch of Chrome Green Dark, mixed with Raw Sienna. For the green parts of the apple use Emerald Green mixed with White and use Vermilion mixed with White for the light red tone. Of course, there are green and red apples, and students should use all those colors according to requirement. Pears are painted with colors used for apples, though generally less red is needed. Paint apples and pears with a strong rounding touch similar to the shape of those fruits and smooth the different colors well together. Peaches are painted in the dark shadows with Raw Sienna and in the light parts with the same color mixed with Naples Yellow and a touch of Cobalt Blue mixed with a touch of Vermilion. Having the fruit sketched down, apply now the table or the background and whatever is included in the picture and place the picture to dry thoroughly. Leave the high lights for the second or final painting of the picture. Be sure to blend all fruit in with the background lest they look cut out. Also have the light illuminating the group of fruit coming from one window only. If the student wishes to paint a group from a study or from a picture, no particular light is necessary. Draw the different subjects very lightly and correctly either in free-hand or



DREAMS—Good disposition of light and dark spots,
decorative, simple in line.

by tracing with tracing-paper, and transferring it on the canvas by means of impression paper.

Plums

The colors used for the plums are Cobalt Blue and Black for the dark shadows, mixed with a trifle of Car-

mine or Crimson Lake, to warm up the tone. For the light parts use the Cobalt Blue, a touch of Crimson Lake and White.

Blackberries

For the painting of blackberries use Black and Cobalt Blue for the shadows of the individual round berries. Apply these shadows in a half-moon shape and on one side only, leaving the opposite side plain. In painting blackberries or raspberries, begin from the center and apply little rings, adding one after another until you have enough rings to make the size wanted. The light part is painted with Cobalt Blue, White and a touch of the Carmine. In every little berry there is a high light which can be laid on in the end with a sharp, small touch of White.

Raspberries

Raspberries are painted in circular rings like the blackberries of which we have spoken above. The colors used are Carmine Lake for the shadows and Geranium Lake with White for the light parts. If the color appears too bright, you may tone it down with a touch of Crimson Lake.

Walnuts, Hazelnuts, Chestnuts, Etc.

Nuts in shell are painted by using Van Dyck Brown, Raw Sienna, Bone Brown, Dark Cadmium Yellow and a good quantity of White as needed. It is difficult to give a special color for any special fruit, but, having those mentioned Browns on the palette, the student should take more of one or another until the tint is well matched. Burnt Sienna is a very useful color for mixing and reducing tints. Naples Yellow can be used in the place of White. Cocoanuts are also painted in these Brown colors.

Currants

Currants have a shape much like grapes, and, as we have written a chapter specially for grape painting, the student may refer to it for general use. A good color for currants is Vermilion for the light parts. The same color mixed with Crimson Lake is used for the shadows. The little black point underneath is made with Black mixed with a trifle of White. Have the little sharp lights painted on at the end.



LADY SNOW—Decorative painting. Received favorable comment for its simplicity and originality.

Melons

Watermelons are painted in Crimson Lake, altered with a small quantity of White. Carmine Lake is also good for the purpose and, as watermelons may be more or less bright, the students should use their judgment regarding the intermixing of those three colors. The outer edge between the red part and the skin is painted with Naples Yellow mixed with a bit of Emerald Green. The green skin is in Chrome Green Dark, mixed with occasional touches of the Emerald Green, especially in the high lights.

Yellow melons are better painted with Dark Cadmium Yellow toned down with Raw Sienna and a trifle of White. The light space between the yellow and the skin can be painted in Naples Yellow, subdued with a bit of Emerald Green. For the skin, use Naples Yellow and a very little of Bone Brown.

Cherries

Cherries are of several colors. For the dark red cherries use Black mixed with Crimson Purple. For the red sour cherries use Vermilion Red. For the light colored cherry use Dark Cadmium Yellow, White and some occasional touches of Vermilion. The high lights seen in the cherries are painted with White with a clean, sharp touch.

Oranges

The color for oranges is the Dark Cadmium Yellow toned down with Raw Sienna and White. You must use more of the Raw Sienna on the side of the shadows and less on the opposite side. Notice that the skin of the orange is rough and this roughness must be reproduced in the painting. The inside of the orange should be painted with a very little of the Raw Sienna and White. The seed and the fine skin are made with White and a very trifle of Raw Sienna.

Lemons and Grapefruit

Lemons are of a stronger yellow color than the grapefruit, but the color used for the lemon can be used for the grapefruit by the addition of a little White. Light Cadmium Yellow mixed with a very trifle of Emerald Green, and if necessary with a little White will make a

good local color. For the shading, add to Light Cadmium a trifle of Raw Sienna and a trifle more of the Green used previously. The inside of the lemons and also of the grapefruit is slightly gray. You may find this shade by adding to White a very little of Cobalt Blue and a trifle of Raw Sienna. Remember that the skin of the lemon is rough and uneven.

Bananas

Dark Cadmium Yellow mixed with Raw Sienna and a trifle of White will make a good color for bananas. The Raw Sienna pure will make a good color for the shading, and for the occasional dark spots seen on bananas use Bone Brown.

Strawberries

Carmine Lake mixed with White will make a good general color for ripe strawberries. The small light points seen all over that fruit are in Naples Yellow. Occasional spaces to represent green fruit are painted with Light Cadmium Yellow mixed with a trifle of Emerald Green and White. For the dark shadows use Crimson Lake. You may vary the general strawberry tone by some additional touches of Vermilion Red.

Chapter XXXVII. GRAPE PAINTING

GRAPES can be better painted in a sketchy, quick style than if you overwork them and paint over them too much. There are so many high lights and transparencies, so many small, open spaces between the grapes, small stems and twisted stems that bold touches are more appropriate for their reproduction. White grapes are so called because they are light in color but their true color leans more toward the green. The color of these green grapes can be reproduced as follows: Having four distinct shades already made on the palette, the No. 1 for the shadows or darkest shades in the individual grapes; No. 2, the middle tone; No. 3, a special clean color for the transparency; No. 4, a light color for the high lights. The darker tone, No. 1, is made with Chrome Green Dark mixed with a trifle of Chrome Yellow Light and White. The middle tone, No. 2, is made of

Terre Verte and White and should be much lighter than No. 1. Transparency No. 3 is in light Cadmium Yellow mixed with a trifle of White. The No. 4 shade for high lights is White.

Apply the dark shades first and on the lower part of the grapes, leaving a small clean space below for transparency. Apply the middle tone, No. 2, over the dark shadows, covering up all the upper part of the grape and finally apply the transparency at the low part below the shadow. The light, No. 4, is about the center of the grapes and is painted on at the very end of the picture with a clean sharp touch of White. Be sure to make the shape of the grapes either round or slightly oval, and have the shadow, No. 1, applied to one side of each group in a round form similar to a quarter moon, and blend in this shadow with the middle tone, No. 2. As mentioned above, grapes have an oval or round shape, and if you make them angular they will lose their character. Grapes are larger at the top of the bunch toward the stem and grow smaller toward the end of the cluster. See that they do not make too solid a mass, but leave occasional spaces between the individual grapes, where your background will show and perhaps the small stems. In this way you will give more atmosphere to the grapes themselves.

Purple grapes are painted with the following colors: Dark shadow, No. 1, Black with a touch of Crimson Lake, a trifle of Blue and a trifle of White, so as to make a dark purplish tone. Reflection, No. 3, Carmine Lake and a trifle of White. High Light, No. 4, White. The application of the colors with the purple grapes will be the same as the method mentioned for white grapes, only notice that at the lower part of the cluster the small grapes are generally more red, for which you can use a little Carmine color.

Red grapes are generally painted with the following colors: Dark Shadow No. 1, Crimson Lake, a very small trifle of Black and a trifle of White; making a light, subdued tone; the transparency, No. 3, Vermilion Red; high lights, No. 4, White. The stems of grapes are generally in a little White and a trifle of Yellow.

Green grapes are painted with Raw Sienna for shadow and Emerald Green with White for the light parts

Chapter XXXVIII. ANIMAL PAINTING

THE animals that are most popular with the artists are cows and sheep. This may be attributed to the usefulness of those animals in representing certain effects of landscapes, as they are seen almost in every land and are always appropriate. You may have noticed that sheep are frequently painted in sunset effects, slowly moving toward their hut with the shepherd and the dog following closely by.

Cows are also painted in dusk effect, but more generally on a sunny landscape, lying on the shady side grass or moving slowly toward the pond. The cows have what an artist may call resourceful colors, some being black, some brown, some spotted, while others are white, and their varied colors are used according to the colors needed in the picture. If the picture is a trifle dark, for example, the cows may be painted white or light brown. If the landscape is light, the animals may be black, etc., to counterbalance the effect. Sheep, on the contrary, have a delicate grayish tone of color and are very well fitted to appear at the close of day with their humble proceedings and low-hanging heads.

Horses, chickens and dogs are also very much painted, and we must warn the student that the drawing of animals in general is difficult and requires much study and patience. It is a very easy matter to draw a horse, for instance, and take particular care to have the beautiful head, limber legs and in the eye of the student, everything satisfactory, but your teacher will find that your horse has a body twice as long in proportion to size of the legs or vice versa. This is a very popular mistake with students. The drawing of the legs especially is very difficult on account of the different joints and their peculiar shape. Painting animals is as difficult as the painting of a human body and requires as much practice. You should go into the field and sketch a large variety of those animals in their different positions and actions, until you understand very well the character of their body. With the pencil make quick sketches of their heads, their bodies, and their legs, and when you have made a large number of them your eye will

be trained properly and your work satisfactory. Sketching is a continuous addition to your art education.

Colors for Dark Brown Cows.

Bone Brown, Burnt Sienna.

Colors for Black Cows.

Ivory Black, trifle of Lake.

Colors for Light Brown Cows.

Dark Cadmium, Raw Sienna, White.

Colors for White Cows.

White shaded with a trifle of Black.

Sheep, Gray,

White and trifle of Black.

Black Sheep.

Black, trifle of White.

Horses

It is not an easy matter to have a horse keep in one position while you are copying him. He moves his head, his body, legs, etc., and makes it generally difficult for the student. Unless you have a good knowledge of his form and anatomy, it is advisable to make a good sketch of the head at first and afterwards a good sketch of the full body. Block the whole animal in straight, simple lines, showing the movement of the joint of the legs, represent well the hoofs, the chest and the curve of the back. The legs of horses are difficult to copy, a common mistake of students being a tendency to make them too long in proportion to the body. The feeling in a horse's eyes is often very expressive and many horses show their intelligence through them. In this respect they are similar to dogs. Study their form and their colors; use colors well diluted with the oil you have on the receptacle. Paint all shadows first and come gradually to the lighter shades. Finishing touches will come at a later sitting. If you copy a horse from a picture or study the matter will be very much easier.

Brown horse.

Van Dyck Brown, Raw Sienna, trifle White.

Black horse.

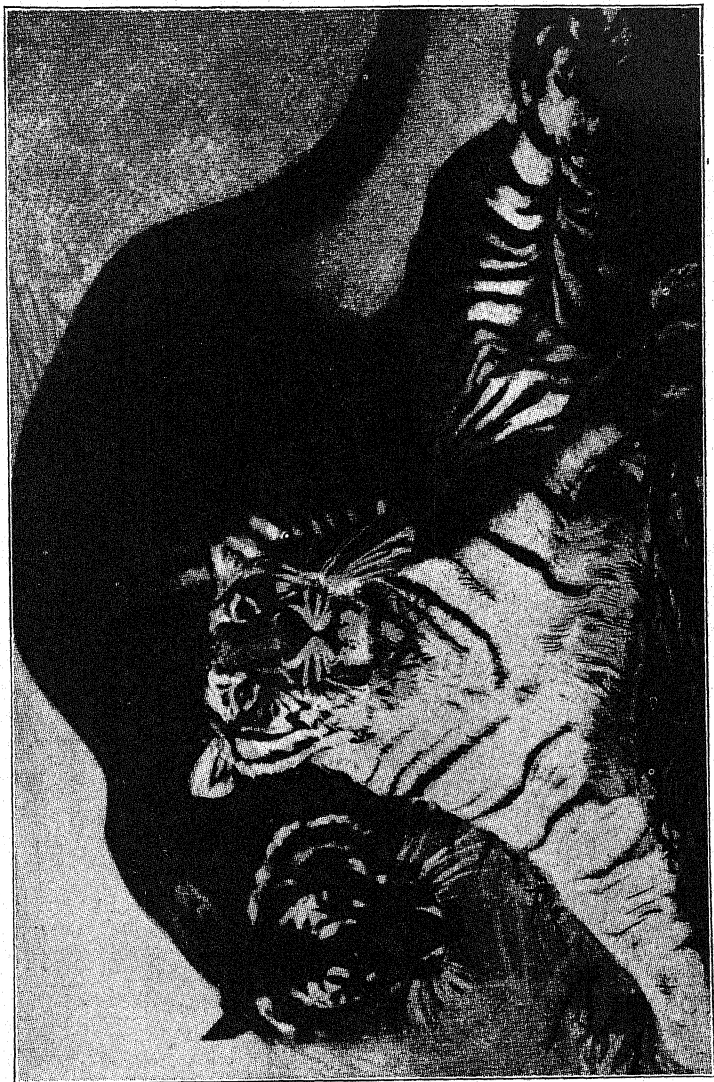
Ivory Black, trifle Cobalt Blue, trifle White.

White horse.

White mixed with a trifle of Black.

Gray horse.

Black mixed with enough White to suit.



Lions

Lion painting from nature is a privilege of the lucky artist who may be found in the vicinity of a private or public menagerie. On account of the limited number of those animals offering opportunity to students for life-study, we shall limit this chapter to describing the most appropriate colors for the painting of lions, so that, if they have a good study to copy from, they may be able to reproduce it properly. The general color of a lion is a yellowish gray, tending, perhaps, towards russet, or buff. Raw Sienna, Bone Brown and White may be used for the general color, shaded with the same three colors with less White and perhaps a trifle more Brown than used in the first mixture. The lion's mane has a warmer color than the other part of the body, and such a color can be made by adding a trifle of Dark Cadmium Yellow. Sketch down the animal with well thinned color and especially for the mane use the brush in a manner to imitate the movement of the hair. The four colors mentioned above are also used for lioness. They are Raw Sienna, Bone Brown, Cadmium Yellow and White, used in the proportions needed. Lion cubs do not differ in color from the older animals.

Dog Painting

There is a large variety of dogs and as large a variety of shades. Of course, the colors are limited to Black, Brown, White, Gray and a Yellow Brown tint, but those colors vary considerably in depth as well as mixture. An Airedale dog is brown but a much lighter brown than a regular brown spaniel and Pomeranian or fox terrier is often still lighter than any of the former varieties. Dogs, as intimate friends of the household, as well as sport or watch dogs, are very much painted and admired. Make a good drawing. Study especially the form of the legs and the expression of the eyes, as the eyes of a dog are as expressive and intelligent as the eyes of a person. If you talk to a pointer, or to a dachshund, you will notice what attention he gives you, and how his eyes seem to denote perfect understanding of the significance of your speech. Be sure to show the special peculiarity of form, as from these, the people must decide to what species your subject belong. For

dark Brown dogs use Van Dyck Brown and, perhaps a trifle of Raw Sienna. For light Brown dogs, use Raw Sienna, a trifle of Dark Cadmium Yellow and White. For Black Dogs, use Black, perhaps mixed with a trifle of Crimson Lake to warm up the color. Gray dogs are painted with White and a touch of Black, and White dogs with White. My book on **Animal Painting** contains many descriptions of varied animals.

STILL LIFE

Still life painting in my judgment is valuable to students because it gives them plenty of time to consider composition, color effects and alteration, allowing as much practice as wanted. Gather together a jug, a bowl, an apple in a pleasant though simple composition, and it will produce an artistic picture. Naturally, if you use flowers, leaves or any such a subject, the task becomes more difficult requiring quick solution of your problems, because those flowers will not last long.

Students have the tendency of copying the subjects in too small size, to cram them together or distribute them like the pieces in a checker board. Composition is very important. A student with knowledge of designing is apt to solve this problem in a good way. Do not overcrowd—the more simple the better—and allow a considerable amount of background to produce a satisfactory perspective effect.

Chapter XXXIX.

TAPESTRY PAINTING

TAPESTRY cloths used by old artists and also used at the present time is different from the canvas for oil painting. Tapestry is a ribbed fabric without any preparation, while the canvas for oil painting is covered with a preparation of plaster and glue mixed. Tapestry is more absorbing and will show a more delicate transparency than oil painting on canvas where the colors will flatten on the preparation underneath. Tapestry requires a small quantity of colors, as a thick coating makes it stiff and easily cracked. You will notice that a hanging painting on tapestry looks soft and can be easily folded without injury to the subject. You could

not fold an oil painting without cracking or creasing it. Painting on tapestry is staining, painting on canvas is coating. For the painting on canvas, a large quantity of body color is used, such as White, while on tapestry the colors are applied well thinned and generally without any White.

There are tapestry colors or dyes used for this kind of work. Some are in concentrated form, thick like water color paints and diluted with a tapestry medium. There are also liquid tapestry colors used directly from the bottle, and finally, oil colors. Some artists give the tapestry cloth a very thin coating of a small quantity of Arabic gum well dissolved in warm water. They apply it all over the tapestry before beginning the painting, as it serves as a foundation; however, the preparation is liable to make the fabric stiff or brittle. As the most popular and satisfactory method is painting with oil colors, we shall dwell on this one at first.

The application of oil colors in tapestry must be carefully gauged, and all colors should be well diluted with turpentine. Have the colors lightly and cleanly distributed around the palette, have clean turpentine in the receptacle. Use the bristle brushes with a round point, or with slant straight cut edge, these being more useful than the square or short cut brushes, though, of course, if the round pointed are not at hand, the others can be used. Some artists prefer a brush which is cut slant. Take some color and turpentine and stir the two together, taking care that the mixture is not thick. Apply now on the tapestry by rubbing up and down until the color has covered the desired part. As the tapestry is woolly and absorbing, it takes some time to apply enough color so that it will have the due strength. This is only done by going over and over again with the brush until the tint is satisfactory. In oil colors you paint with a thick coating, you apply it and leave it there; in tapestry you must stretch it as much as you possibly can. The colors will be quickly absorbed and will dry quickly. Make it a rule to apply the darker tones and the broader shades first and to come gradually to the lighter shades. If possible, do not use white, and follow the method of water color painting where the high lights are left in the clean white paper. Of course, a touch of white well diluted with



MUSIC AND POETRY

A 12x18 feet decorative tapestry painted for a ballroom in a large hotel.
Mostly in green and brown colors.

the turpentine will not spoil the painting, especially when the white is mixed with the other colors in order to produce a certain tint, but too much white will leave a stiffness on the tapestry and this must be avoided.

The general effect of painting on tapestry is a delicate softness of the coloring. The ribbed nature of the textile blends the hard lines of the color, and in a certain way the painting appears faded into the cloth with a very pleasing effect. Do not varnish your work when you have finished it. Leave it as it is and hang it loose on the wall.

The majority of paintings on tapestry are of a decorative style, with figures traced in showy garb and with elaborate background. Large painted borders surround the center painting, or if you prefer a frame, use one in a flat form and with very subdued gilding. As mentioned in the beginning of this chapter, there are also colored stains used for this painting, and those are applied in the same way as oil colors. When they are used directly from the bottle you may apply them on the tapestry without any additional thinning. If you wish to use a water color or compound colors for tapestry you should use alcohol for diluting medium or any special liquid sold by the manufacturer for this purpose. Tapestry cloth is sold in different sizes and different qualities. It can be found in sizes varying from 36 inches to 80 inches in width. A good quality of woolen fine ribbed, 36 inches wide, tapestry canvas costs about \$8.00 per yard. The same quality 55 inches wide will cost about \$15.00. An 80-inch wide costs about \$30.00 per yard. There is cotton reps tapestry 40 inches wide costing about \$4.50 per yard.

Liquid tapestry colors cost about 35c per ounce bottle. Brushes for tapestry painting are found in Chapter XIV, only in ordering mention round pointed instead of square brushes as used in oil colors.

A large piece of tapestry can be nailed on the wall and painted there directly. A small piece can be tacked on a wooden board. As there is always considerable rubbing and pressing with the brush, it is advisable to have the tapestry pinned on a solid back, so as to work more quickly. On a stretcher it is more difficult to work the color into the ribbed fabric.

Catalog of all materials used by artists, tapestries included, will be sent on request. Write the author of this book.

PHOTOGRAPHS

A successful artist has studied from life and nature and can carry out his picture without difficulty. There are cases when even the successful artist employs photographs for varied reasons. One reason is that if the model is absent or tired he can still work at his picture. Another reason is that from varied photographs he can compose, choose and visualize what advantage may be gained on the composition of his work. Photographs can give splendid ideas that can be worked out in the mind of the artist, an inspiration gained by the use of the photograph.

An illustrator working on a story of some kind, where he or she has to draw the same person in varied chapters of the book and in varied poses, is nearly compelled to have some references at hand and those he can procure from photographs. There are few of the prominent artists (commercial) specializing in books and magazine covers that do not use photographs as a help to their work. They alter them, add or take until they have a good looking picture and they help the meal ticket.

Scrap Books

The collections of varied subjects found on newspapers, magazines, books, catalogs, etc., cut out and pasted on a scrap book is a very good idea.

Whenever a commercial artist or designer or an illustrator needs a suggestion that may give him a start or an idea, he goes through his scrap books, of which he has many. Some contain figures in all forms, some landscapes, some decorative work, furniture, animals, and what not. He generally keeps certain subjects in one book and others in another. It is actually a library of references and I suggest that you collect only good illustrations and glue them only at two corners so that you can replace them with upto-date models later on.

Many art schools, universities, art departments, large galleries, etc., gather and collect anything that may be valuable for references—magazines, newspapers, reviews and what not. A scrap book is a good friend of the commercial artist, the art teacher and the student as well. It

saves much time and it gives ready information valuable to anybody.

SKETCHING

Sketching is a large part of the education of an artist. This gentleman or lady has a sketch book in his pocket or her purse. If they see something that interests them they jot it down on this small book. Often I come across some of my old sketch books and those scribbles remind me of places and events long forgotten. Sketching must be done quickly. They must be made from memory so to say, especially when they are of persons in action such as walking or playing, carrying, etc. Persons in the street do not pose for you and you have to look at them attentively and draw them down without looking at your drawing. Keep your eye on the subject while your pencil works on the paper. Naturally the sketch must be done with few lines, showing the movement of the body and the action of those persons.

A camera holds an image though the snapshot took only part of a second, and your eye must hold the image for you to mark down the few lines giving a rough representation of your subject. I tried to sketch in the dark for imagination. I try to sketch with closed eyes, and I did much sketching in quick time. All this applies to figures, animals in movement. If you have to sketch trees, landscapes, still life, etc., you have more time to observe and to finish but even this should be done in quick time, this being called sketching. Accustom yourself to sketch. It gives quick action and promptness of perception.

Chapter XL.

MATTERS OF INTEREST FOR ADVANCED ART WORKERS

● Canvas used in oil painting is woven from fibers of Cotton, Flax, Hemp and Jute. Most of the canvas used by professional artists is woven from flax and is good. Cotton is good for smaller canvas, say a yard square or so. Cotton gives a more even thread surface than flax. Muslin canvas can be used for small canvases. Expensive good canvases are sized with a solution of dissolved sheet Gelatin 2 ounces Gelatin to 1 quart water.

Soak Gelatin overnight in cold water, the day after place over slow fire and stir until Gelatin is all melted. Do not boil. Cover canvas with large brush but not enough to soak the canvas through. When dry apply the **Priming**.

● **Priming** ground is composed of 1 part of Zinc White in powder, 1 part of Gypsum (Jesso) and 1 part of the **Sizing** Solution as used before. If the mixture is too thick add a little more of the **Size**. Apply smoothly with large brush and if the ground is too rough smooth it down with a cuttlefish bone or pumice stone. Move them around in a circular motion. Your canvas must dry in a natural atmosphere. A glue made from leather waste and animal skin makes a good **size** for canvas. Soak it in cold water over night and dissolve in warm water, as mentioned above. Rabbit skin glue can be also used. **Sizing** makes the canvas less absorbent. **Chalk** or **whiting** can be used for priming if Gypsum is not at hand.

During the sizing the canvas will stretch but will slack when dry. It can now be stretched out again on the frame by pushing the wedges in.

● A small quantity of alum, best quality, added to the glue, say 10 per cent alum, will reduce the absorbent nature of the canvas.

For large cheap work priming can be done by mixing Gypsum or best Whiting with boiled common linseed oil. Do not use this oil for picture painting.

Wet Oil Picture Printing

● I have seen some oil pictures transposed from their original ground. What I saw was painted in oil colors over a glass or a sheet of metal. When the picture was still wet, a sheet of white paper was carefully applied over it and carefully pressed down with the palm of your hand, or better, with a roller. Removing now the paper you will find the picture picked up on its surface. The effect is pleasing, with blended colors, entirely different than ordinary oil pictures. Do not use too thick colors to avoid smudging.

* * *

● Squinting at a picture with half closed eyes helps in determining the balance of the masses. You can only see

the prominent parts and in a way this facilitates the chance of discovering mistakes.

● For the person apt to depict nature in too warm a tone, the using of gray eye-glasses will help in correcting the trouble. On the contrary, amber eye-glasses will be helpful for the person apt to use too much gray while painting.

* * *

● Wood panels for oil painting may be fir or pine. Old masters used them in varied thicknesses, some were $\frac{3}{4}$ inch thick while some were as thick as 2 inches. Size them on both sides with 1 quart water added to 1/10 of quart of Glue Water. Second, apply a coating of **priming** mixture, thin, and if necessary a second coating. Do not dry in artificial heat. Use thin colors in your painting which will better stand expansion of the wood in damp weather.

* * *

● White Lead, Flake White, Silver White, Cremnitz White are made on basis of Lead Carbonate, Zinc White, Chinese White, are made on the basis of Zinc Oxide.

* * *

● Linseed oil, poppy only and Walnut oils are the most used in the mixing of oil colors. Linseed oil is manufactured from the seeds of the Flax plant, and is of the same nature of the canvas. The cold pressing of those seeds will give a golden yellow oil and is the best. See that the seeds are well ripened. **Hot-pressing** linseed oil is the most used but is not as good in quality as the cold pressed. Boiled linseed oil is bleached to a certain extent by placing it in a clear glass jar, well covered in the sun.

Another bleaching process is the addition to the oil of Barite after this latter article has been freed of water by warming. Impurities of the oil will settle on the bottom of the jar and you can now pour out the perfect oil.

Old masters kept the linseed oil in a very tightly closed jar, kept full to the very top so that air would not affect it. When they drew any oil from the jar they dropped in glass balls to keep the oil up to top. They only used oil one or two years old. An addition of two per cent wax to the linseed oil gives the colors a good opaque appearance. Linseed oil can be thickened in the sun by putting it on

shallow container and exposing to the sun. This oil is better than boiled oil—and is called **Sun-thickened oil** or **stand oil**.

* * *

● **Nut oil**, also pressed from seeds of ripe walnuts, is more liquid than Linseed Oil. Old masters used it and spoke very well of it because its liquidity allowed a free technique. It easily becomes rancid and that is possibly a reason for losing its popularity.

* * *

● **Poppy oil** is pressed out of the seed of White poppies. It can be cold pressed when the seeds are perfectly ripe and its color is very clear. This oil is much used in the manufacture of oil colors in tubes. It dries slow and many artists use it as medium because it offers more time to blend in fresh colors together.

● A good **Volatile oil** is turpentine. It intermixes with all of the mentioned oils, it dries quick, it has no color. Too much turpentine used while painting will deprive the adhesive power of the oil colors used on the canvas. There are many kinds of turpentines good and bad. A good one should have no residuum when dropped on a piece of paper after it has evaporated.

Turpentine is taken from white fir, or pine. There are several qualities on the market, the variations being caused by the locations where it is found. The Southern slopes of the Italian Alps give the best turpentine.

* * *

● **Mastic Varnishes**: This varnish is derived from pistachia tree. It comes in lump form. It should be broken, placed on a small gauge bag and hung inside the neck of a jar filled with good rectified turpentine. The gum will dissolve and the impurities will remain on the bag. Keep jar tightly closed to prevent evaporation of turpentine. Proportion by weight 1 part Gum, 3 parts turpentine. If stronger varnish is desired put in larger quantity of Gum. Pistachia Lenticus grow in the Mediterranean countries. Chios is best.

* * *

● **Damar Varnish** comes from Damar tree. Use Batavia Damar as best when dissolved in Rectified Turpentine. As a picture varnish I prefer **Damar** as it is light in color and does not produce the heavy gloss made by other var-

nishes. In making this article follow the method suggested in **Mastic Varnish**. This Rosin comes from forest trees. Singapore and Batavia are the best qualities.

* * *

● **Copal Varnish:** You can purchase this article rather than make it yourself. The method includes pulverizing and roasting and the result is dissolved in hot oils. Copal is a hard resin, brittle and thick. In my opinion the three varnishes mentioned here take the preference as they are listed. First, second and third. To make varnishes less glossy dilute them with turpentine.

● To take away the too strong a gloss from a varnished picture, dissolve a little Beeswax in a little warm Rectified Turpentine and apply the mixture with the palm of your hand, rubbing lightly in a circular fashion.

* * *

● Tube oil colors are pigments mixed with Poppy oil or select Boiled Linseed oil. It is not unusual to find in some special color a small quantity of Beeswax. White is generally ground in Poppy oil because it will not turn yellow. **Balsam of Capaiba** is another oil occasionally used in mixing colors. Castor oil keeps the colors open very long. Oil of Cloves is another slow drying oil. **When tubes stick and are hard to open you may try to warm them at the neck.**

When you try to complete a picture in one sitting (called *alla prima*) you can use **Balsam of Capaiba** as a medium which dries slowly and gives you plenty of time to amalgamate the varied colors together.

● Some of the **Old Masters** used **Venice Turpentine** mixed with **Sunthickened oil** for medium. It gives the picture a fine, soft, glossy surface.

● Pictures can be painted by repeated application of colors and this is called **over or underpainting**, or they can be painted in one sitting, painting wet on wet and this is called **Alla Prima**.

● Colors that have accumulated and dried on the wooden palette can be removed by warming the underside of the palette over the stove. A layer of soft soap left standing over the dried colors will eventually soften those colors.

Modern art suggests that your wooden palette be of the same color as your canvas so that in mixing the oil

colors on the palette you may have the same effect as when you apply them on the canvas.

* * *

● **Old oil paintings** can be restored to their original beauty by washing them gently with clear water and little soap suds and carefully dried with a soft cloth. Next you apply a thin coating of **Owlalin** (Bell medium) all over the picture using a fairly stiff brush (bristle) and taking pains to get **Owlalin** well into any rough touch or crack. If necessary a second coating can be applied. This medium is harmless and is being used over old masters' pictures. A two ounce bottle of **Owlalin** costs about \$1.50.

* * *

● **Bloom** is an expression used when the varnish on a picture has dried unevenly and is blotchy. The picture has the appearance, in spots, of matt effect, or like the skin of a plum that has not been touched. To remove the **bloom**, fold up and dampen a cloth in form of a pad and go over the whole picture **blooming** and all. Now dry carefully. Take the bottle of **Anteblume** oil, shake well, pour out say 1½ tablespoonfuls in a saucer, make a pad with a cloth, and with it cover the whole canvas thinly and evenly. Allow it to stand two minutes, no more, and remove the **Anteblume** with dry pad. The bloom will have disappeared for good. Clear machine oil can be used.

* * *

Permanent Colors

● I give here a selected list of permanent oil colors that can be procured on the market.

Burnt Sienna
Burnt Umber
Cerulean Blue
Cobalt Blue
Emeraude Green
Indian Red
Ivory Black
Paynes Gray
Raw Sienna
Cadmium Yellow, Deep
Cadmium Yellow, Pale
Crimson Madder Alizarin
Rose Madder
Purple Madder
Raw Umber

Terra Rossa
Terre Verte
Transp. Golden Ochre
Venetian Red
Veronese Green
Viridian
Yellow Ochre
Zinc White
Carmine Lake Alizarin
Cinnaber Green
Flesh Tint
Prussian Blue
Sky Blue
Vermillion

Fugitive Colors

Brown Pink
Burnt Carmine
Carmine
Crimson Lake
Geranium Lake
Indian Lake
Green Lake

Italian Pink
Mauve
Olive Green
Purple Lake
Yellow Lake
Prussian Green
Gamboge

While there may be a more extensive line of Permanent and Fugitive shades, the most used are those shown in this chapter.

Of course, by fugitive colors it should be understood that they may fade if exposed a long time to a strong light. Some of these fugitive shades may take 50 years to show the difference.

- It often happens that the far distant parts of a picture may be painted flat with tempera colors and the foreground with regular oil colors. This will produce a stronger value of perspective on the whole picture. I have painted several venetian scenes where the sky was made in Tempera Matt Colors and the water, boats and buildings were painted in the regular water colors, producing a very effective perspective.

- **Old masters** often tinted the whole canvas with a solid color, such as **Terra Rossa**, or **Terre Verte**, or **Bitume**. When perfectly dry they painted over the various subjects. For figure, the **Terra Rossa** gave more harmonious effects, for landscapes, the **Terre Verte** was generally used. They claimed that this colored ground produced a certain binding between the varied colors used in the picture, it was a key to a good tonal effect.

They claimed that contrasting colors made the picture harsh and coarse and to avoid this they studied all little tricks. Their motto was, **Contrast is excitement, harmony is repose.**

- **Symmetry and Balance** produce repose.

- **Local Color** is an expression signifying the general color of the article. A blue dress's color is blue and all the varied shadows seen on that dress are complementary colors.

- A warm colored dress, say red, or violet or orange, have cold shadows, while a cold colored dress such as blue, green, gray, etc., have warm shadows.

- **Outlines** give a flat effect to an object. It destroys its plastic form and the soft meltings of its boundary.

MEMORIZING

● I advise teachers to make students memorizing parts of face and body. Let them try to reproduce by memory a head which was previously studied with pencil or color. I still remember types that I painted many years ago. I still can draw most of the everyday flowers from memory. It is a great help. Let students draw an eye, an ear, a hand, a flower, a fruit from memory. It stimulates their imagination, it shows their power of retaining and depicting form.

● **Value** means that a color should approach another in brightness, showing relationship, balance. By using the same color in different parts of this picture you acquire balance. Rembrandt used mostly Burnt Sienna, Van Dyck Brown, Purple, Orange and called them friendly colors, as they produced harmony and repose.

Cold colors in the distance and bright warm colors in the foreground produce a perspective effect.

● **Form** can be only acquired by the Study of Drawing. If the artist has to worry about the drawing or Form of the subject he is painting, he will find coloring much more difficult.

● **Old Masters** made careful Drawings of their pictures on heavy paper to the very accurate details and of the same size as the oil picture was going to be. Everything was shaded in pencil. From this model they painted on the canvas with colors. Artists should know from the beginning what they want to do, what effect to make, they should have the finished picture in their mind right from the start.

● **A picture gains** or loses its effect when placed in different surroundings. It may look good in your studio and bad on the exhibition gallery, or vice versa. The light has a good deal to do, the wall background, the other pictures hung close to it. Your picture can gain or lose according to the quality of your frame. Without a frame your picture has a different appearance than when it has a frame. It is always advisable to finish the picture with the frame on as you can counterbalance any part that appears too light or too dark. Many artists varnish their pictures in the exhibition gallery where it hangs. They can gauge the strength of the light in the

room, and how much gloss the picture requires. This is not practical for artists living away from the exhibit.

* * *

● A number of **professional artists**, having planned an idea or a certain picture to be painted, will model it with plasteline or clay in a low or medium relief. They cover this work with a coating of zinc white and shellac so as to obtain a good cast like light and shadow idea. Then they will paint it with the colors which eventually will be used in the picture. They will afterward make varied drawings, correct, alter, and complete a model well studied which may be followed to carry out the work which can now proceed without further delay.

* * *

● A **mirror** is a great help in checking up on a picture. It can also be placed in painting a portrait so that you can see both the model and the reflection and draw your conclusions. **Old Masters** often used a **black mirror** which is nothing but a piece of clear, flat glass coated on one side with **liquid asphaltum**. It does not show the colors in their full tone but it shows form in light and dark. I find it a useful help.

Another trick of the trade is the **Reducing Glass** which concentrates the full picture in a small space and shows defects.

* * *

● It is **more practical** to paint from dark to light. Begin with thin colors and the thicker touches are applied toward the end of the painting.

● Rubens mixed his colors while working, with Sun thickened Linseed Oil and Venice Turpentine, giving the picture a beautiful, brilliant effect. This made away with any varnishing.

* * *

● **GLAZING** is done with transparent colors. When your picture is finished and well dry, you can rub over spaces that do not seem to be bright enough or that are too bright, or too blue, too green, red, etc. You rub over those spots a transparent color that will bring up the effect desired. A transparent color will not cover the formerly applied one but it will affect it, it will modify it, stain it, so to say. Glazing is a common practice among professional artists.

Glazing Colors (Transparent)

Alizarin Carmine	Gamboge
Burnt Sienna	Van Dyck Brown
Italian Pink	Yellow Lake
Gold Ochre (Transp.)	Sap Green
Prussian Blue	Aureolin
Brown Pink	Indigo
Purple Lake	Sugar Lead
Raw Sienna	Madder Lake
Mauve	

● For glazing application over painting use a medium made of fifteen parts as follows: One part of sunthickened or stand oil, eleven parts refined turpentine, three parts damar varnish. This mixture is mixed in working with the transparent colors, applied over the dry painting with a flat brush and veiled or rubbed over them without thickness. Stand oil is linseed oil high heated for several hours until very viscous.

● **Retouching.** † † † **Vibert Retouching Varnish** is very useful. I give a very thin coating to the picture which is well dry and on top of this coating I retouch or correct whatever I wish to do, mixing my colors with a small quantity of the same varnish. This imported varnish costs about 70c per bottle.

● **Alla Prima Painting** † † † means the beginning and the finishing of the picture in one sitting. You paint wet on wet just as when you go out and sketch down a landscape. In this case you copy from nature or you have in your mind the exact picture you wish to accomplish.

You must work freely, place color against color and sacrifice a good deal of detail. In order to do good work **Alla Prima** one must have good knowledge of form (drawing) and coloring. It is a sketching that can be carried out to a stage that it looks like a picture rather than a sketch. Begin by using thin colors and reserve the thick touches for the end. Many old Masters, as for instance, Rubens and Hals, worked this way. In a large picture they painted just as large a piece as they could carry out in one sitting, started and finished. On the next sitting they painted another piece and so on until the whole painting was complete. Rubens' heads are masterful pieces of color, technique and form and are **Alla Prima**.

To keep colors from drying quick or to have a better chance to finish an **Alla Prima** picture, a trifle of Poppy

Oil or Balsam of Copaiba could be used as medium as it dries slowly. It has been said that some artists, anxious to work **Alla Prima**, kept the painting under water in the night so that the colors could remain fresh until the day after. Water will not affect oil colors. This process is going rather far. I myself have completed a portrait by starting it in the morning and working right through the whole day and night until the morning after. I took considerable restoration to keep up my spirit and youth did the rest.

● **Varnishing.** Professional artists are cranks about varnishing their pictures. Some of them will not do it in a shorter time than twelve months. The thickness of the color has a good deal to do with the drying of the picture. In cold weather lukewarm varnish should be used. Dust picture well, wipe it lightly with soft bread. Use thinly Damar varnish applied in a room with moderate temperature. Dry in natural atmosphere.

* * *

● **Masonite or Pressedwood** panels are very good for oil painting, also for emulsion or tempera colors. They are moisture-resisting as they have been treated with a certain proportion of paraffin. Best quality is $\frac{1}{8}$ -inch thick. They do not shrink or curve. There are other thicknesses but the demand for this material does not offer the manufacturer enough inducement to put them on the market in varied thickness. They are treated like canvas with light glue size, and primed with Jesso and glue. Several thin coats of this mixture is preferable and every coat is smoothed finely. There are artists that paste canvas over them to prevent humidity from reaching the canvas. The writer keeps a small quantity for students desiring to try them. Johns-Manville Flat Transite is also waterproof, reliable panel to be treated like the Masonite.

* * *

CLEANING OLD PICTURES

● This process is very particular as pictures can be painted with varied mediums and some of those mediums might become dissolved if tampered with the wrong washing solution. It is therefore advisable to try a small piece or a corner of the picture and see how it stands the wash. Before all, dust off all the dust. Second, with soft bread go over lightly to remove occasional greasy spots or

smoke. Third, with a very soft sponge or cloth wash the picture, using water and a little soap suds, not much, and wipe it dry. Fourth, use a mixture of Rectified Turpentine, two parts with one part **Balsam of Copaiba**, applied in a soft way with a soft pad. Rather than doing the whole painting, as I said before, try a corner and see if it stands the process, and if so do a larger piece and if everything is going well clean the whole picture. **Owlalin** would now restore its original beauty as I have explained on page 107.

Making an Oil Seccatif—Recipe No. 1

● Put a good quality boiled linseed oil in a glass jar, place in the oil a small cloth bag containing borate of Manganese in the proportion of 3% of the oil, leave in a warm place and in two weeks you will have a quick drying oil.

Recipe No. 2

● By suspending **litharge** in boiled linseed oil in proportion of 10% of lukewarm oil and by keeping the two together 24 to 48 hours you will make a good quick drying oil.

Knife Painting

● There are artists that apply oil colors with knife instead of using the brush. They use a finely pointed, very pliable trowel knife and put on the color stroke by stroke, leaving the strokes as they are without tampering. This method has originality and it gives the picture a vibrating effect. It is very much like the method of the broad touch oil painting where the artists apply colors in broad touches and leave them as they are. Segantini, the great artist, used a method much like this. I saw a large picture by Michetti called the **Vow** where the colors were practically thrown on the canvas. To see the correct effect a person had to look at it 50 feet away from the canvas. A painting of this kind will not last as long or keep as clean as a smooth painted picture.

BIRTH OF PRESENT ART

● Giotto (1266) was a well known artist. So was Cimabue (1240), Fra Angelico (1387), etc., but their work was flat, often had a gold background or outline, with a Byzantine style and they generally painted in tempera colors (water basis).

THE TEACHER OF OIL PAINTING

It is with the 14th Century that the great awakening in, when Masaccio began by painting figures in the und or in natural form. All the great masters studied and copied Masaccio's paintings. A large number of followers developed other styles of art, for instance Bottelli; the Bellinis, Carpaccio (1522) **Antonello da Messina** who introduced in Italy the use of oil medium in painting pictures. It is said that Van Eyck, 1440, had discovered this method but the former artist did not know the Van Eycks, neither did he know this flemish method. Fra Bartolomeo, 1475, Dal Sarto, 1486, Michelangelo, 1474, Raphael, 1483, Leonardo Di Vinci, 1452, Correggio, 1494, Titian, 1477, Paolo Veronese, 1528, Caravaggio, 1569, and many more famous artists came during a short period of 50 years as can be seen from above figures. They knew one another, they studied one another. This was the period called the **Renaissance (Rebirth)**, and it is strange that such an outburst of giants in the art field should have come together and stunned the world with their work in such a short time. In looking at their pictures, immensely large, with dozens or even hundreds of figures in the customs or in the nudes, with beautiful form and color, elaborate in composition, the artist of today feels very small and discouraged.

Another list of great artists comprises Velasques, 1600; Murillo, 1618; Rubens, 1577; Van Dyck, 1599; Hals, 1584; Rembrandt, 1607; the Holbeins, 1500; Durer, 1471, etc., all of them great geniuses and all of them living at about the same time. Of course, these lists are not complete, but after 1600 of the present era few good artists came and went until a certain decadence set in. Surely that at present we cannot be proud of our art achievements.

A book I advise my readers to buy is the **Lives of the Great Artists** by Geo. Vasari. Vasari was an artist of no mean ability and knew personally Raphael, Michelangelo, Del Sarto, Titian, etc. Michelangelo (the creator of the statue **David**, for me the greatest sculptural statue that exists) willed some of his work to his friend Vasari. The book is interesting and full of observation on the private lives of these masters. If your book store does not have this book I may be able to procure it for you. It is in 4 volumes and cost about \$6.00.

* * *

● In a conversation with a number of professional artists they all agreed that most of them had individual idiosyncrasies on their canvas and canvas priming. The **sizing** is given for adherence and is generally made of glue and water proportion two or three ounces of glue to 35 ounces of water. One artist applies over the size one part glue water as used for sizing, one part zinc white used in powder form and one part gypsum applied mixed together in three thin coatings. Another artist coats his canvas after the sizing with two solid coatings of cremnitz white. Another artist uses an Italian linen canvas which he has kept to light and air for one year.

Another artist sizes and then coats the canvas with zinc white, yolk of an egg and sundried, linseed oil in equal proportion and thoroughly mixed. An artist, like all human beings, is apt to exploit or try to invent a new and better way of doing things but the field is small and limited and dangerous. Some of the old masters painted over slabs of metals, some others over slate or parchment, etc. Give students a chance to experiment too, but I advise the purchase of ready made, dependable canvas and save your picture, time, and money.

* * *

COMPO BOARD PAINTING

● I often receive letters asking how to prepare paper or wood or compo boards for oil painting. If the boards have a fairly smooth surface you can use the same method as for the canvas. You can also coat them by mixing zinc white with a little refined boiled linseed oil.

Another way is to shellac them or to varnish them. Of course, these boards may be sufficiently good for pastime work—but on account of their moisture absorbing nature they may crack or warp. They are also apt to affect the brilliancy of the colors. For good work I advise good material and canvas has the preference.

Wood panels made of oak or mahogany make fine material. Plywood is second choice.

Pasteboards should be sized both sides with strong glue, and primed both sides.

LIGHTNING ARTIST

THE LIGHTNING ARTIST—These 3 pages are taken from **THE TEACHER OF LANDSCAPE PAINTING** by the author of this book.

● Occasionally I receive a letter asking for instructions

on how to make lightning pictures. This kind of artist is in the class of commercial workers and should not be taken as a model. You will notice that his pictures run into few subjects which are repeated continually and are nearly alike. He has painted so many of those pictures that he can make them by memory and with little effort, but you will also notice that he received very little for them. In fact, he often makes nothing on them, but the profit comes in on the price of the frame for which he pays very little.

It is interesting to see him knock out (as they call it) a picture in an hour or so, and some of these pictures are clever, but artistically they are worth what you pay for them, or less. I will give you an idea on his method of work.

He buys his color in half pound tubes or pound cans. He uses a wooden board for palette and spreads out plenty of all colors, as he must find them ready and plentiful. He has one or two good sized containers with his favorite mediums, one that will dry within 24 hours or so.

He has several large brushes, as he cannot put his time in cleaning them while he works, and he generally has individual brushes for sky, water, trees, etc. He begins from the top of the picture and with a large flat brush he paints on the sky. His strokes are the long way from one end to the other of the picture, and plenty of color. Say he has been using blue with white for the upper part. In coming down he adds more and more white until he comes to about the middle of the canvas. If there are any clouds, he paints them on now while the color is fresh, using a gray color and white. Of course, if the picture represents a sunset effect, he uses plenty of red, orange or yellow on the lower part of the sky and he applies them in long way strokes interchanging and even mixing these colors.

Now comes the mountains, which touch the sky. For these he uses a purplish gray, further down he paints a wood effect, and next comes the water. The water is generally of the color of the sky and is painted on in long, sweeping strokes. He now adds some shading to represent the mountain reflecting into the water, and with a smooth, wide brush or a good size badger blender he blends those mountains in the water with strokes

from the top down to give the soft reflection effect.

He smooths up the clouds with the badger blender, going up and down and long way to do away with any rough effect. He now takes a large brush and some brown and marks off the foreground or islands.

Now comes the green trees, which he applies with a pouncing stroke like stippling. He uses a dark green and follows it up with touches of a lighter green, also applied in a pouncing way. Now for the trunks of the trees. Small touches of lighter green, a few reflections in the water applied the long way, and the picture is ready for the frame and buyer. He now takes a new board and begins anew. He knows how long he can give to a picture, he knows every stroke, just as a shoe maker or a chair maker knows about how many nails it takes to complete his work. The lightning artist is a magician and pulls his tricks on the crowd. He deserves his money like any other technician. Some do effective work and they have little competition. But if you intend to learn to be an artist do not take him as a model. If you have to look, look upward. Study drawing on individual subjects, trees, animals, buildings, rocks, sky, etc., and memorize as many of their characteristics as possible, but do not make your aim to become a cheap artist. Rather go slow, do the work conscientiously and make an effort to learn well. There is always time to commercialize your work.

* * *

● **Artists** use different mediums on their paintings. Montgomery Flagg works with water colors and pen and ink. Harrison Fisher works with any medium, such as oil, pastel and water color, another well known Italian illustrator works in charcoal which he varnishes and paints over in oil. Henry P. Raleigh works in Wolff pencil and wash. Others in tempera colors. It is a matter of finding a medium that conforms with your way of thinking, individual style, and pattern that suits your own temperament.

QUESTIONS AND ANSWERS

● **First question**—Many students ask me where they can sell their pictures, and how much they should ask for them.

The best way to sell pictures is to show them around.

If you keep them locked up in your closet you will never dispose of them. In the depression time, many artists in Chicago held exhibitions on the sidewalks, and many pictures were sold. Your local stores may show them, your fair, your church bazaars, small exhibits in your home, in your friends' houses, in your window—show them. Remember that pictures must be framed, otherwise they lose 50% of their attraction. As for the price, it all depends on the quality of the work. A good picture fetches a better price than a poor one. If your prospective buyer has means, you can ask a little more without hurting your chance, but on the contrary, a person with limited money cannot pay what the well-to-do would pay. Right at present moderate prices prevail because the general condition in the country is uncertain.

Another way to price your work is by calculating the time you had given, the expenses you have incurred. So many hours at so and so much, plus material and that gives the price. Remember that it pays to make a sale as one may bring another.

● **Another question**—Is it worth while to follow art as a means of making a living?

I would ask, "Is it worth while to follow music as a means of making a living?" I feel certain there are as many people making a living out of professional art as there are in music. Art is divided into many branches and, especially in commercial art, there is a tremendous number of followers making a living. We must never lose sight of one point—good work and mediocre work. The first one wins.

● **Third question**—How long will it take me to learn art?

Students will agree that it all depends on the time they give to it and the amount of interest they take on this special work. I have had students that turned in one picture in ten or twelve months. I have had some that turned in one picture every ten days. The latter one will land there ten times sooner than his slow friend. In other words, it depends entirely upon the student, on his love of art, on his intelligence, and on the amount of time he gives to it.

MOUNTING THE CANVAS

● There are on the market some patent strips cut slant at the corner, with grooves that allow you to lock them together, called **stretcher pieces**. When you buy them, you see at once how to work them. In the mounting of your canvas on the stretchers, cut your canvas one inch larger than the strips. Lock the four stretcher pieces together, say 15x20, and cut your canvas 17x22. Lay this latter flat over the table, **coated surface** downward, place the locked stretcher over the canvas and, pulling up lightly the canvas on the side of the stretcher, apply a small tack in the center, not too deep. On the opposite side you apply another tack, keeping the canvas fairly tight between the two. Take now the other two sides of the stretcher and apply two tacks also in the center as before. You can now lift the canvas and stretcher and proceed to tack it all around. Keep the canvas tight so it will not have loose spots or fold and gradually you will have the canvas mounted and ready for your work. Small keys coming with the stretcher pieces can now be inserted in the reverse corners, but take care not to stretch your canvas as tight as a drum as you will pull the threads apart and spoil the canvas. This mechanical work will be easily learned. Instead of using tacks, you can use staples applied with a stapling machine. It works quicker and better. Staples can be easily removed.

KINKS OF THE TRADE

● **Wood Panels**—Some of the old masters painting on wood, cooked the panel in oil to prevent humidity to enter and warp them.

● Walls, often being damp, a sheet of paper can be pasted back of the frame to prevent humidity from affecting cloth and canvas.

● Some old masters painted in oil on paper or parchment and you can still find well preserved pictures. However, those heavy papers were made out of good rag, while today most papers are made of wood pulp.

We still can find old paintings made on slate which was previously primed with lead white and boiled linseed oil.

Other masters painted on copper plates previously primed.

- Pasteboard should be sized both sides with strong glue and primed both sides.

- A picture that gets much sunshine will be affected and lose its brilliancy.

- Varnish your picture in a room where there is a moderate temperature.

- Artists often try different ways to study their work, their color effects, etc. For instance, they temporarily paste pieces of brightly colored papers or cloth on certain spots of the painting to try the effect.

- Squinting with half-shut eyes when you look at your picture, will bring out the dark masses, and the high lights. I do this very often and especially when I wish to compare varied points or compare the model with the painting.

- Of the whites with lead carbonate basis, Cremnitz is the very best.

- Brushes that have dried hard can be softened with Acetone, Xylene, or thinner or boiling vinegar.

- Priming applied with the spatula is smoother than the one applied with a brush.

- If you make a mistake in your application of the oil colors, scrape them off with a knife rather than clean them with turpentine.

- Pictures can be started with tempera or casein colors and finished with oil colors.

- Cracking of the colors on a picture is caused by one coating covered by another coating one of which is less flexible or drying slower than the other. In drying, crackings are apt to occur.

By poor canvas that will not have the physical quality to hold the color well and which will easily absorb moisture shrinking and expanding continually.

By painting over a glossy surface therefore affecting the adhesiveness of the pigment on the canvas.

By canvas being rolled up for shipping.

By too much drier in the medium.

By reverse of the canvas can be too exposed to air and humidity while the upper part is covered with color and is rigid.

- As I mentioned previously, many very busy artists make good use of photography. It is a necessity so as to speed up the amount of work they often have. Take Nor-

man Rockwell of the leading magazine covers with pictures that touch your soul. He insists that a student should become very proficient in drawing and have a thorough knowledge of all the departments in art, technique, light and shadow, composition, coloring and all details of picture painting. Photos, with the addition of many sketches from life, give great help. As a matter of help, a person photographed from many angles offers many fresh expressions that cannot be found on a tired posing model. It is not that the picture is an exact reproduction of the photographs but a combination of brain and a guide that give the finest results. Old masters had no photographs, that is true, but if they had had them they might have left a larger number of beautiful works and taken advantage of this wonderful invention.

● When I paint from life I try to be as close to my model as possible, even as to touch them. In this manner I understand the form, the curves, the lines. This would be a necessity for a near-sighted person, but I find it a great help for every student as the form remains more clearly impressed in your mind.

● **VALUE**—If you squint your eyes in looking at a glass or vase, or a shiny fruit as, for instance, apples, grapes, pears, et cetera, you will note a strong, clear reflection or high light. You will also note the darkest part of the group you are copying. It would be better for a student to apply the high light at first and the dark parts second. That will give you the two distant points within which all other colors must conform. Apply now the color around the high light, noticing the contrast between the two shades. Apply the colors near the darkest colors and you gradually follow up with a scale of colors that will harmonize and keep the correct **value** of the picture.

● I have mentioned before how some artists, planning a picture, will model the main figures with clay over wood so as to understand their form. A whitewash over this model will accentuate the light and shadows. Later, this work in oil will be much simplified.

● There are also artists that will start the painting of their pictures having the frame on from the beginning, others will put it on for the finishing touches. Other water color artists paint their pictures in their mats. Inasmuch as the frame helps in the general effect, the idea

is sound. Will say, however, that few artists take the trouble of following these rules.

● We recently saw a painting canvas made of glass fibre. It looks strong and moisture-resisting but its texture looks too smooth and uninteresting.

OIL PAINTING UNDER ADVERSE CONDITIONS

It is not unusual to hear of a pie-eating contest, a mustache raising contest, a dancing marathon, etcetera, but you never hear of a picture painting contest. Several boys in our art class suggested the idea and every student joined in whole heartedly. The contest, overseen by our teacher, allowed two hours to paint an oil picture of any subject without the use of a brush. The affair looked complicated but everybody went at it, some using a knife, some using rags, some using sticks, sponges, etcetera. The writer used his hands, applying from tube color directly on the canvas, spreading it with my central finger and smoothing it up with my thumb.

The class of about twenty students, girls included, was like an insane asylum, although the prize was only a dish of French fried potatoes. I saw one student painting with his nose, one with his right foot—a worse selection of crazy pictures I never saw in my life. They would all have been prize getters in a futuristic exhibition. The writer won the plate of potatoes but by the time the plate reached him it was full of color rags, empty tubes and thumbtacks. What prize glory!

THE STUDENT'S FUTURE

At the end of this instruction book it may not be amiss to mention the great opportunity a young art student has in this great, energetic, young country. Europe has 3,000 to 4,000 years of art background while this country has about 300 years, and still our art is equal to, if not better

than European art. Two generations had only elapsed since the end of our revolutionary war, when Copley and West, American-born artists, opened an art school in London (as was fashionable at that time) and taught Trumbul, Gilbert Stuart, Peals father and son and other American students. They in turn taught art in America. Durand, Moran, Homer, Eakins, Ryder, Inness, Sargent, Whistler, apt students, came in the next generation, all great artists. To them succeeded a contemporary generation such as Bellows, Benton, Grant Wood, Brackman, Curry, Marsh, Waugh, Speicher, etcetera, all outstanding artists, painting American scenes and American subjects.

Our space is limited but hundreds of masters could be mentioned today teaching in our art schools, showing beautiful pictures in galleries, museums, exhibitions, and helping willing students in all kinds of art lines. Do not forget that most of those successful artists came up the hard way, worked hard, persevered and finally succeeded. I wish to admit that adverse conditions oft interfere with prospective winners, as for instance, lack of art schools or good lessons in their vicinity. That is a handicap requiring still more enthusiasm and effort.

HOBBY

Few people realize how large a number of professional and business people such as doctors, clergymen, ladies, lawyers, musicians, scientists and plain people occupy their leisure hours in painting. There are thousands of them and some develop surprising ability and do real good work. In some cities, business men's art clubs hold exhibitions. In many smaller towns, ladies join into a club in art. It is a pleasant diversion, educational, and develops interest in art. Members meet in a room, once a week, and copy from a living model or from still life, using either oil colors, water colors, pastel, charcoal or pencil. Sometimes they procure an art book from their local library, read part and discuss various problems, and lest you forget, at a certain time of the year, all the work done is placed before the eyes of the public, either in their club or in a large store window or any prominent place in town. Art as a hobby is interesting and a good pastime.

MODERNISTIC PAINTING

A modernistic exhibition of paintings I saw in Chicago induced me to try my hand at it. It showed landscapes, figures, animals and still life in a collection of foolish styles and conceptions making up the show. At the next exhibition I painted a good size picture with a nude lady reclining on the grass. It was accepted and given a prominent place opposite the entrance door. From a distance it looked like a very big carrot. In approaching, you saw a head, legs and hips as big as a Belgium dray horse. On the opening night, I stood around to hear the reaction of the public. Visitors generally looked at it and smiled, some laughed loudly and some used profane words. A stout lady came along and stopped abruptly. She took out her eye glasses and read the title—**Diana after the Hunt**. Turning toward a gentleman nearby she grumbled aloud, "That ain't no human being because she hasn't got no navel."

● Artist Dean Cornwell, speaking of colors, states that a great colorist is known by his grays just as a chef is known for his gravies and sauces.

This great artist in his color experiments often painted in oil with a piece of cellophane laid over his charcoal study, which, being transparent, shows through the cellophane.

● Some artists use white opal glass for a palette. Being smooth and shining it is easily cleaned. A substitute would be a piece of clear glass laid over a sheet of white paper.

● Many changes, touch-ups, glazings, changing of lights, erasing and what not, is done to a picture before it is completely finished. An artist will turn a picture to the wall for several days without looking at it and in turning it again to look at it after this period he will be able to detect faults in various parts which were not noticed during the building up of the picture.

● Another useful practice is to place the picture in various spots of their studios, showing it under different lights.

● It is a general practice to lightly cover spots of color that dry flat with a thin varnish. The browns are bad in this respect.

● Covering part of the picture with colored papers may bring ideas for corrections or help in changing colors or composition.

● **Impasto** in oil painting, means to paint with good deal of colors, mixing the varied shades right on the canvas while you work. It is a derivate word from Italian *pasta* (dow).

Impastare means mixing the dow hence the word **impasto** used by artists.

INSPIRATION

It is a recognized fact that an artist produces good and poor work. He works on abstracts through imagination, dreaming.

A picture artist cannot sit down and turn out pictures as it is done by a commercial man. This latter has everything up his sleeves. He has a formula. He is almost mechanical. He must produce to keep body and soul together. He works on facts.

On the other side, if a professional artist does not have inspiration, he cannot do himself justice. He must feel the desire of working, he must like his subject, and his plans must develop at first in his brain. He cannot be a machine and must be inspired to produce paintings of artistic value. When he feels this inspiration he works avidly, with feverish enthusiasm. He can't leave his picture, and feels that it must be carried out while he is so inspired or else he thinks he loses the realization of his dream.

The old saying that "A real artist cannot produce good work unless he or she is inspired," contains a good deal of truth.

Another instinct typical to an artist and bonvivant is a good meal. He is an epicure. With a stomach full he is inclined to become a philosopher.

It is a fact that out of 50 pictures or so by an artist, perhaps only 3 or 4 are outstandingly of high value.

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CORRESPONDENCE COURSE IN PICTURE PAINTING

IF you have a good art school at hand, take direct lessons there or from a good artist. But, if you do not have this opportunity, try to have good correspondence lessons. Good criticism helps very much, in fact what you generally receive in art schools is criticism. A reliable, successful artist can explain to you where to strengthen your colorings, how to avoid many mistakes, how to improve your technique, etc. You cannot do this by yourself though you know that there is something wrong in your picture. I have had thousands of scholars, I know where they fail, they are strangers in a large field and need a lead and start. Many of my students teach art or are professional artists. I gave them a start and their hard work did the rest. My correspondence course in picture painting costs only \$20.00, including complete set of oil colors, brushes, 6 canvases, polished wood box, 6 models in full colors, 6 criticisms, knife, palette, book of instructions and all. You would pay \$50.00 or more elsewhere and get less for your money.

I also have a correspondence course in "Drawing." To the average art student, the painting of pictures is the great attraction. But to the professional artist, drawing is most important. If you wish to originate your pictures, if you wish to copy from nature, if you wish to find correct proportions of the subject you wish to paint you must know how to draw. I have a course of free hand drawing that will put you on the correct road. It gives you the fundamental method, it starts you right. Price for this course costs only \$15.00—material included.

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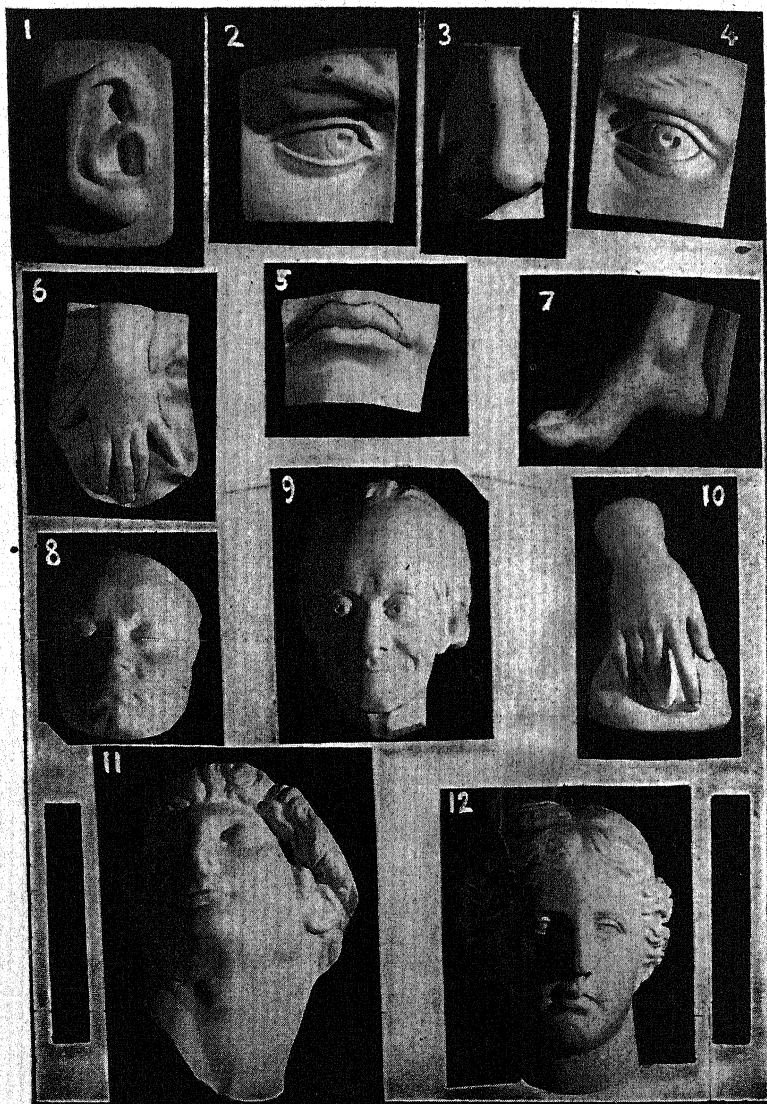
REMINISCENCE

At 22, after completing my six-year course at the Academy of Fine Arts in Venice, I grew a good crop of whiskers and sailed for the United States. People called me "doc."

Shortly after landing I undertook to paint the picture of "Dawn." I engaged a young lady to pose for it. After six sittings, I asked her how much I owed her and she answered, "Nothing." Insisting upon knowing the reason why I should not pay her, she quietly said that I looked so much like Jesus Christ that she felt like kneeling in front of me and kissing my hand.

Holy mackerel!!! Me—Jesus Christ!!! And still . . . why not? . . . It could be a miracle!!!

About six months later I heard that my lovely model was in an insane asylum. No use keeping my whiskers now, so I chopped them off.



Plaster casts are very useful to learn form, also Light and Shadow. You can study them closely, see how the nose, the eyes, the ears, etc. are modelled. If you look at them with artificial light, the shadows will be more accentuated and beautiful. The author of this book has a correspondence class in drawing from white casts. Students who studied figure from cast will have a great advantage when they pass into life classes. The best art institutions make drawing from casts compulsory before going into life work. I keep these and other subjects on hand at reasonable prices.

Nos. 1, 2, 3, 4 5, 10, \$1.25 each; Nos. 6, 7, 8, \$1.50 each; No. 9, \$2.00 each; Nos. 11, 12, \$3.00 each; larger than natural size.

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INDEX

	Page		Page
Preface	3	Leaves	83
Oil Painting	4	Fruit Painting	84
Technic	6	Apples, Pears, Peaches	85
Painting	9	Grape Painting	91
Method	13	Animal Painting	93
Drawing	16	Horses	94
Material Outfit	17	Still Life Painting	97
Quality of Materials	18	Tapestry Painting	97
List of Oil Colors	20	Photographs	101
Canvas	22	Sketching	102
Canvas Making	23	Matter of Interest for	
Recipes for Oil	24	Advanced Art Workers	102
Mixing of Colors	26	Permanent Colors	107
Theory of Colors	27	Fugitive Colors	108
Coloring	28	Memorizing	109
Advices to Students	30	Glazing Colors	110
Brushes	31	Cleansing Oil Pictures	112
Blending Brushes	32	Making an Oil Siccatif	113
Brush Cleaning	34	Knife Painting	113
Shortening, Perspective	35	Birth of Present Art	113
Clothes and Draperies	36	Compoboard Painting	115
Tracing	38	Lightning Artist	115
Drawing Suggestions	40	Correspondence Art Courses	126
Value	42	Modernistic Art	122
Palette	43	Questions and Answers	117
Suggestions	44	Mounting the Canvas	119
Flesh Coloring	46	Kinks of the Trade	119
Portrait Painting	52	Inspiration	125
Painting Landscapes	58	Art Publications	129
Landscape from Nature	58	Oil Painting Under Adverse	
Sky	62	Conditions	122
Clouds	66	Stained Glass Decorations	132
Rocks	67	Plaster Casts	128
Marine Painting	68	The Student's Future	122
Trees and Foliage	69	Hobby	123
Snow Scene	72	Partial List of Colored Pic-	
Flower Painting	73	tures and Models to Copy	
Rose Painting	75-80	From	133-134

